MUSIC - UNIVERSITY OF TORONTO
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Prokof'ev, Sergei Sergeevich
[The Volga meets the Don]
Vstrecha Volgi s Donom

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P86
Op. 130

С. ПРОКОФЬЕВ

S. PROKOFIEV

ВСТРЕЧА ВОЛГИ С ДОНОМ

THE VOLGA MEETING THE DON

СИМФОНИЧЕСКАЯ ПОЭМА

SYMPHONIC POEM

ПАРТИТУРА

SCORE

ГОСУДАРСТВЕННОЕ МУЗЫКАЛЬНОЕ ИЗДАТЕЛЬСТВО
STATE MUSIC PUBLISHERS
МОСКВА • 1958 • MOSCOW

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Один из крупнейших деятелей советского искусства, выдающийся русский композитор, пианист, дирижер, СЕРГЕЙ СЕРГЕЕВИЧ ПРОКОФЬЕВ родился 11/23 апреля 1891 года на Украине, в имении Сонцовка бывшей Екатеринославской губернии, в семье агронома; умер 5 марта 1953 года в Москве. В 1902—1903 гг. Прокофьев брал уроки у композитора Р. М. Глиэра. В 1909 году он блестяще окончил Петербургскую консерваторию, где занимался у виднейших представителей русской музыкальной классики Н. А. Римского-Корсакова и А. К. Лядова. В занятиях по фортепьяно его руководителем была А. Н. Есипова, по дирижированию — Н. Н. Черепнин; по этим обеим дисциплинам Прокофьев окончил консерваторский курс в 1914 году. Первые выступления Прокофьева — как пианиста и дирижера в концертах из своих произведений — относятся еще к годам обучения композитора в консерватории.

С 1918 по 1932 год Прокофьев жил за рубежом — в течение нескольких лет в Соединенных Штатах Америки, потом во Франции. Творчество композитора за этот период отмечено модернистскими влияниями. С возвращением Прокофьева на родину его большой талант раскрывается во всей полноте.

С. С. Прокофьев оставил обширное и разнообразное творческое наследие. Им написано семь кантат и ораторий (среди них известные кантата «Александр Невский» и оратория «На страже мира»), восемь опер (в том числе «Игрок» по одноименной повести Достоевского и «Война и мир» по одноименному роману Льва Толстого), семь балетов (из них последние и лучшие — «Ромео и Джульетта» по драме Шекспира, «Золушка» по сказке Ш. Перро и «Каменный цветок» по уральским сказам П. П. Бажова), семь симфоний (седьмая была удостоена в 1957 году Ленинской премии), несколько инструментальных концертов, романсы и песни, инструментальные пьесы. Видное место в творчестве Прокофьева занимают сочинения, посвященные детской тематике; таковы симфоническая сказка «Петя и волк», пионерская сюита «Зимний костер», детские песни, пьесы для фортепьяно.

Самобытный и глубоко русский художник, С. С. Прокофьев по-своему продолжил великие традиции, завещанные Глинкой и Бородиным, Мусоргским и Римским-Корсаковым, Чайковским и Рахманиновым.

Симфоническая поэма «Встреча Волги с Доном» — одно из последних произведений замечательного композитора. Оно писалось в конце 1951 года; впервые исполнено 22 февраля 1952 года под управлением С. А. Самосуда (в московской радиопередаче). Созданная к открытию Волго-Донского канала, поэма вдохновлена образами, связанными с этим грандиозным сооружением советской эпохи. В ярко мелодичной музыке Прокофьева, богатой гармоническими и оркестровыми красками, запечатлены праздничная радость по случаю окончания нового гигантского строительства, упоение творческой победой — результатом упорного героического труда тысяч людей, наконец, светлые лирические переживания, навеваемые бескрайней ширью двух великих прекрасных русских рек, отныне соединившихся по воле могучего преобразователя природы — советского народа.

Б. Яголим

SERGEI SERGEYEVICH PROKOFIEV, one of the most prominent figures in the realm of Soviet art, an outstanding Russian composer, pianist and conductor, was born to the family of an agronomist on April 23, 1891, in the Ukraine, at the estate of Sontsovka, former Government of Ekaterinoslavl. He died in Moscow on March 5, 1953. From 1902 to 1903 Prokofiev took lessons from the composer R. M. Gliè-re. In 1909 he graduated with honours from the St. Petersburg Conservatoire, where he studied under the eminent representatives of Russian classical music — N. A. Rimski-Korsakov and A. K. Lyadov. He studied the piano under A. N. Yesipova and conducting with N. N. Tcherepnin. In these two subjects he graduated in 1914. Prokofiev's first public appearances as pianist and conductor of programmes of his own works took place while he was still a student of the Conservatoire.

From 1918 to 1832 Prokofiev lived abroad—a few years in the USA, and later in France. His musical works of that period bore the traces of modernist influence. It is after his return to his native land that his great talent fully manifested itself.

Prokofiev was an extremely prolific composer. His works include a great variety of genres. He wrote seven cantatas and oratorios, among them the well-known cantata «Alexander Nevsky» and the oratorio «On Guard of Peace»; eight operas, among them «The Gambler» after F. Dostoyevsky's novel under the same title, and «War and Peace» after Leo Tolstoy's novel; seven ballets, the latest and best of which are «Romeo and Juliet» after W. Shakespeare's drama; «Cinderella» after the fairy tale by Ch. Perro, and «The Stone Flower» after the Urals tales by P. P. Bazhov; seven symphonies, the seventh of which was awarded the Lenin prize in 1957; several instrumental concertos, lyrical and other songs, instrumental pieces. Prominent among Prokofiev's compositions are pieces for children — the symphonic fairy-tale «Petya and the Wolf», the pioneer suite «Winter Bonfire», children's songs and piano pieces.

Being an original and deeply national Russian composer, Prokofiev, in his own way, developed the great traditions bequeathed by Glinka and Borodin, Musorgsky and Rimski-Korsakov, Chaikovsky and Rachmaninov.

The symphonic poem «The Volga Meeting the Don» — is one of the last works of the brilliant composer. He wrote it in the end of 1951. It was performed for the first time on February 22, 1952, under the baton of S. A. Samosud, at a concert broadcast by the Moscow Radio. It was composed on the occasion of the opening of the Volga-Don Canal, inspired by this grandiose construction project of the Soviet epoch. The music is vivid, melodious, rich in harmonious and orchestal colours, and expresses the festive joy prompted by the completion of this new, gigantic construction, the ecstasy of this great, creative conquest which is the result of the steady, heroic labour of thousands of people, and, finally, the bright, lyrical feelings inspired by the boundless expanse of the two beautiful Russian rivers linked to each other by the will of—the Soviet people.

B. Yagolim

SERGE PROKOFIEV, éminent compositeur, pianiste et chef d'orchestre, un des meilleurs représentants de l'art soviétique, naquit le 11/23 avril 1891 dans le domaine de Sontzovka, province d'Ekatérinoslav en Ukraine, dans la famille d'un agronome, et est mort à Moscou le 5 mars 1953. De 1902 à 1903 Prokofiev fut l'élève du compositeur R. Gliére. En 1909 il acheva brillamment ses études au Conservatoire de Pétersbourg où il avait suivi les classes de N. Rimsky-Korsakov et A. Liadov, remarquables classiques russes. Il eut encore pour professeur A. Essipova — classe de piano, et N. Tchérépnine — classe de direction d'orchestre. Il termina ces deux dernières classes en 1914. C'est à la période de ses études au Conservatoire que remonte l'exécution des premières œuvres de Prokofiev, où il se révéla également comme pianiste et chef d'orchestre.

De 1918 à 1932, Prokofiev vécut à l'étranger. Après plusieurs années passées aux Etats-Unis, il résida à Paris. Ses oeuvres d'alors se ressentent de l'influence du modernisme, et ce n'est qu'à son retour au pays natal que son grand talent s'épanouit.

S. Prokofiev nous a légué une oeuvre riche et variée. On lui doit sept cantates et oratorios (dont la cantate «Alexandre Nevski» et l'oratorio «Veillons à la paix»), huit opéras, y compris «Le joueur», d'après la nouvelle de Dostoïevski, et «La guerre et la paix», dont le livret est tiré du roman de Léon Tolstoï, sept ballets (les derniers et les meilleurs sont «Roméo et Juliette», d'aprés Shakespeare, «Cendrillon», inspiré du conte de Ch. Perrault, et «La fleur de pierre», d'aprés le conte ouralien de P. Bajov), sept symphonies (dont la dernière honorée du prix Lénine en 1957), plusieurs concertos, romances, chansons et pièces instrumentales. Dans l' oeuvre de Prokofiev, une place en vue est faite aux pièces pour enfants telles que le conte symphonique «Pétia et le loup»,la suite pour jeunes pionniers «Bûcher d'hiver», des chansons enfantines et des pièces pour piano.

Talent original au caractère national nettement prononcé, S. Prokofiev continue à sa manière les grandes traditions de Glinka, Borodine, Moussorgsky, Rimsky-Korsakov, Tchaïkovsky et Rakhmaninov.

Le poème symphonique «Rencontre de la Volga et du Don» est l'une de ses dernières oeuvres. Composé fin 1951, il fut exécuté pour la première fois le 22 février 1952 sous la direction de S. Samossoud (à la radio de Moscou). Le poème, écrit pour l'inauguration du canal Volga-Don, est inspiré de cette grandiose construction de l'époque soviétique. Dans la musique de Prokofiev, à la mélodie éclatante, riche d'une harmonie et d'une orchestration coloriées, sonne la joie des fêtes marquant l'achèvemont de ce nouvel ouvrage géant, l'ivresse de cette victoire créatrice — résultat du travail héroïque acharné de milliers de gens,— les émotions lyriques causées par la grandeur des deux superbes fleuves russes, dès lors unis par la volonté du puissant transformateur de la nature qu'est le peuple soviétique.

B. Yagolim

SERGEJ SERGEEWITSCH PROKOFJEW, einer der größten sowjetischen Künstler, hervorragender russischer Komponist, Pianist und Dirigent wurde am 11.—23. April 1891 in der Ukraine auf dem Landgut Sonzowka des ehemaligen Ekaterinoslawer Gouvernements als Sohn eines Agronomen geboren. Er ist am 5. März 1953 in Moskau gestorben.

1902—1903 nahm S. Prokofjew Unterricht beim Komponisten R. M. Glier. 1909 absolvierte er glänzend das Petersburger Konservatorium, wo die bedeutendsten Vertreter der russischen musikalischen Klassik, wie N. A. Rimski-Korssakow und A. K. Ljadow seine Lehrer waren. Er studierte Klavier bei A. N. Essipowa und Dirigieren bei N. N. Tscherepnin. 1914 absolvierte S. Prokofjew das Konservatorium in diesen zwei Disziplinen. S. Prokofjews erstes Auftreten als Pianist und Dirigent in den Konzerten mit seinen Werken fallen noch auf die Studienjahre des Komponisten am Konservatorium.

1918—1832 lebte S. Prokofjew im Auslande: einige Jahre in der USA, später in Frankreich. Diese Schaffensperiode S. Prokofjews steht unter dem Einfluss des Modernismus. Erst nach seiner Rückkehr in die Heimat entfaltete sich das große Talent S. Prokofjews in vollem Masse.

S. Prokofjews schöpferischer Nachlaß ist umfangreich und mannigfaltig. Er schuf: 7 Kantaten und Oratorien (darunter die bekannte Kantate «Alexander Newski» und das Oratorium «Auf der Friedenswacht»), 8 Opern («Der Spieler» nach der gleichnamigen Erzählung von Dostojewski, «Krieg und Frieden» nach dem Roman von L. Tolstoi u. a), 7 Ballete (die letzten und gleichzeitig die besten darunter sind: «Romeo und Julia» nach Shakespeare, «Aschenbrödel» nach einem Märchen von Ch. Perrault und «Die steinerne Blume» nach den uralischen Sagen von Bashow) Er komponierte auch 7 Symphonien (die 7. Symphonie wurde 1957 mit dem Leninpreis ausgezeichnet), einige Konzerte für Soloinstrumente, Romanzen, Lieder, Instrumentalmusikstücke. Einen bedeutenden Platz in S. Prokofjews Schaffen nehmen seine Werke zur Kinderthematik ein: das symphonische Märchen «Petja und der Wolf», die Pioniersuite «Lagerfeuer im Winter», Kinderlieder, Klavierstücke.

In seinem eigenartigen und im höchsten Grad nationalrussischen Schaffen setzte S. Prokofjew auf seine eigene Art die großen Traditionen fort, die von Glinka und Borodin, Mussorgski und Rimski-Korssakow vermacht sind.

Das symphonische Poem «Wolga-und Don-Vereinigung» ist eines der letzten Werke dieses hervorragenden Komponisten. Er komponierte es Ende 1951. Das symphonische Poem wurde am 22. Februar 1952 vom Orchester unter Leitung von S. A. Samosud in Moskauer Rundfunksendung uraufgeführt. Geschaffen anläßlich der Eröffung vom Wolga-Don-Kanal ist das Poem durch Gestalten angeregt, die mit diesem gewaltigen Bau der Sowjetepoche verbunden sind. S. Prokofjews Musik, durchdrungen von heller Melodik, reich an Harmonie-und Orchesterkolorit, widerspiegelt die festliche Stimmung bei der Vollendung des neuen Riesenbaus, schöpferische Siegestrunkenheit, hervorgerufen durch das Ergebnis der hartnäckigen heroischen Arbeit von Tausenden von Menschen. Sie wiedergibt auch die hellen lyrischen Empfindungen, die die unendlichen Weiten der zwei großen wunderbaren Flüsse, erwecken, die dem Willen des mächtigen Naturumgestalters — des sowjetischen Volkes gehorchend, von nun an auf ewig zusammenfliessen.

B. Jagolim

СОСТАВ ОРКЕСТРА — ORCHESTRA

Малая флейта	Piccolo
2 флейты	2 Flauti
2 гобоя	2 Oboi
Английский рожок	Corno inglese
2 кларнета	2 Clarinetti
Басовый кларнет	Clarinetto basso
2 фагота	2 Fagotti
Контрафагот	Contrafagotto
*	*
4 валторны	4 Corni
3 трубы	3 Trombe
3 тромбона	3 Tromboni
Туба	Tuba
*	*
Литавры	Timpani
Треугольник	Triangolo
Малый барабан	Tamburo
Тарелки	Piatti
Большой барабан	Cassa
*	*
Колокольчики	Campanelli
Челеста	Celesta
Арфа	Arpa
Фортепьяно	Piano
*	*
Скрипки I	Violini I
Скрипки II	Violini II
Альты	Viole
Виолончели	Violoncelli
Контрабасы	Contrabassi

В партитуре все духовые инструменты написаны in C, т. е. так, как они звучат. В партиях английский рожок и валторны должны быть написаны in F; кларнеты, басовый кларнет и трубы — in B. В партиях у труб и валторн ключевые знаки должны быть выставлены против нот.

ВСТРЕЧА ВОЛГИ С ДОНОМ
THE VOLGA MEETING THE DON

С. ПРОКОФЬЕВ
S. PROKOFIEV op. 130

Allegro moderato ♩ = 128

Piccolo
2 Flauti
2 Oboi
Corno inglese
2 Clarinetti
Clarinetto basso
2 Fagotti
Contrafagotto
3 Trombe
4 Corni
3 Tromboni
e
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Timpani
Piano

Violini I
Violini II
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Contrabassi

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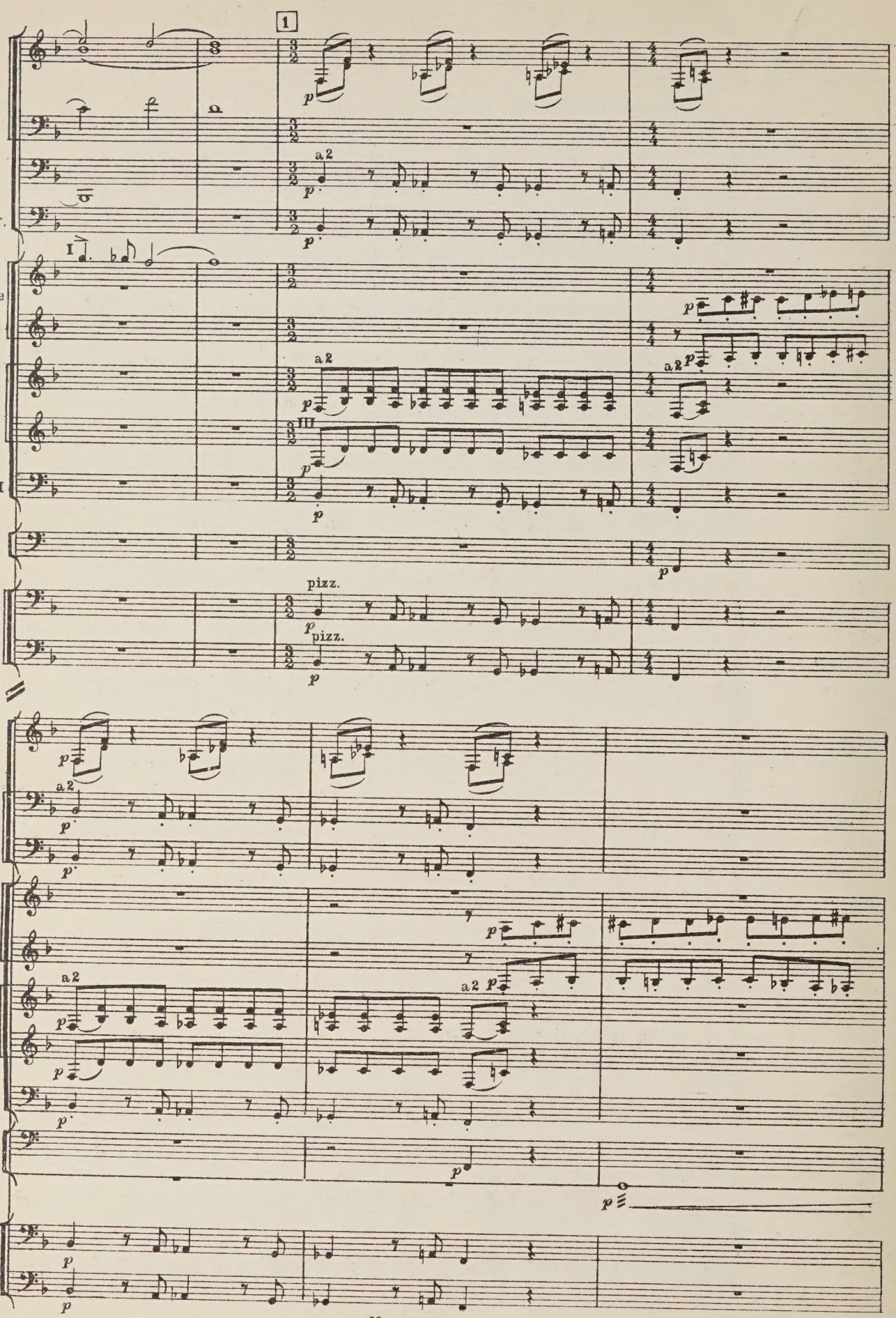
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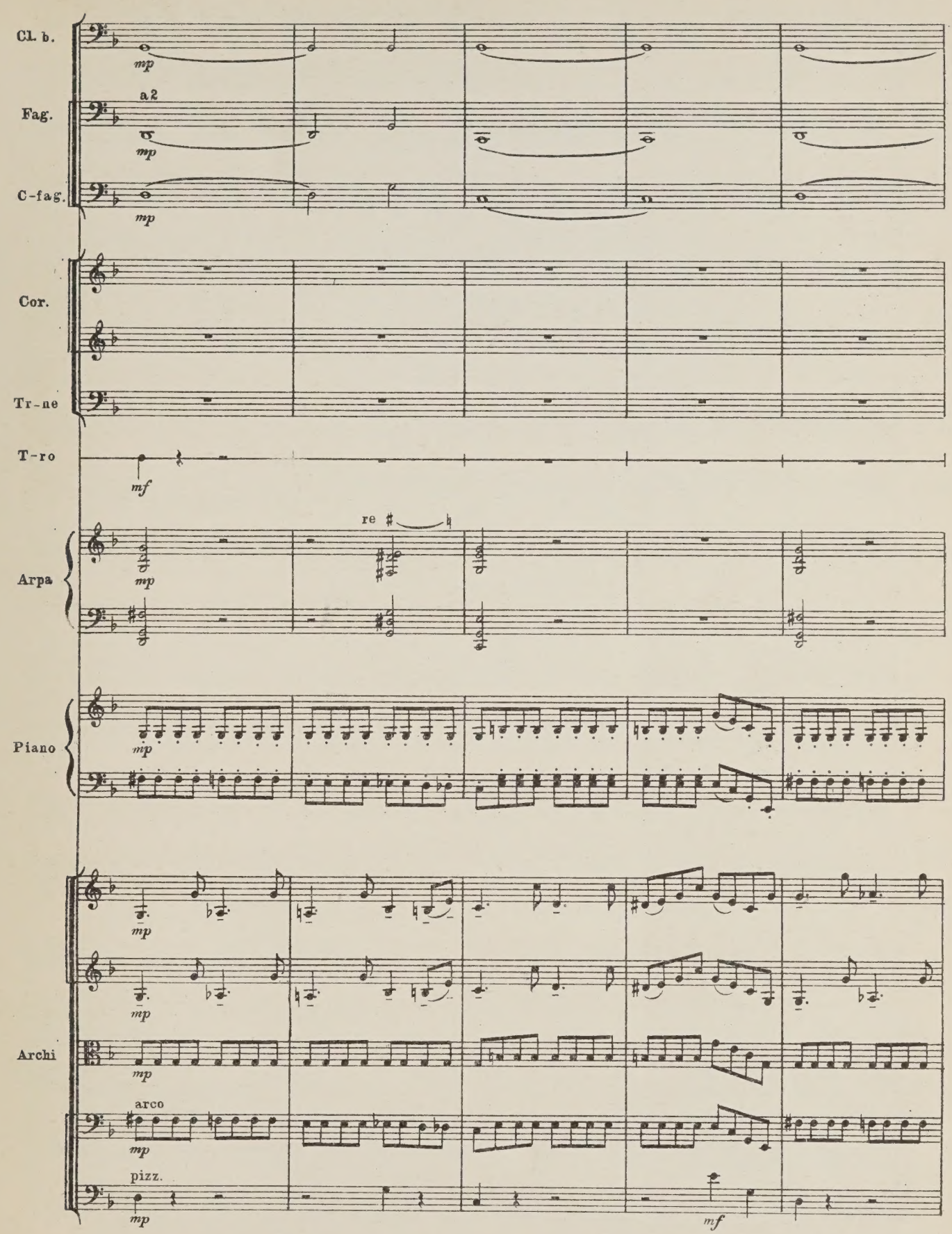
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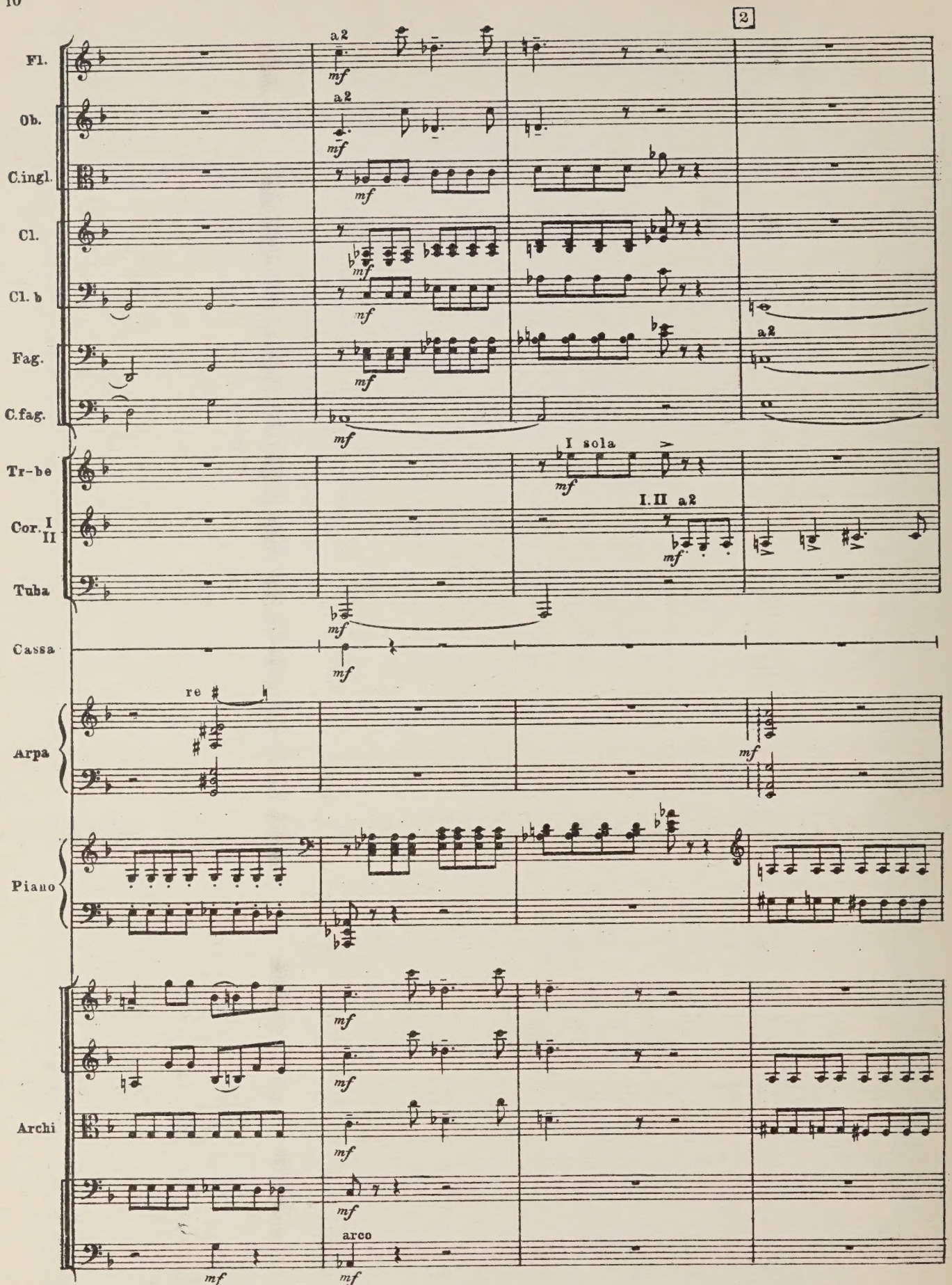
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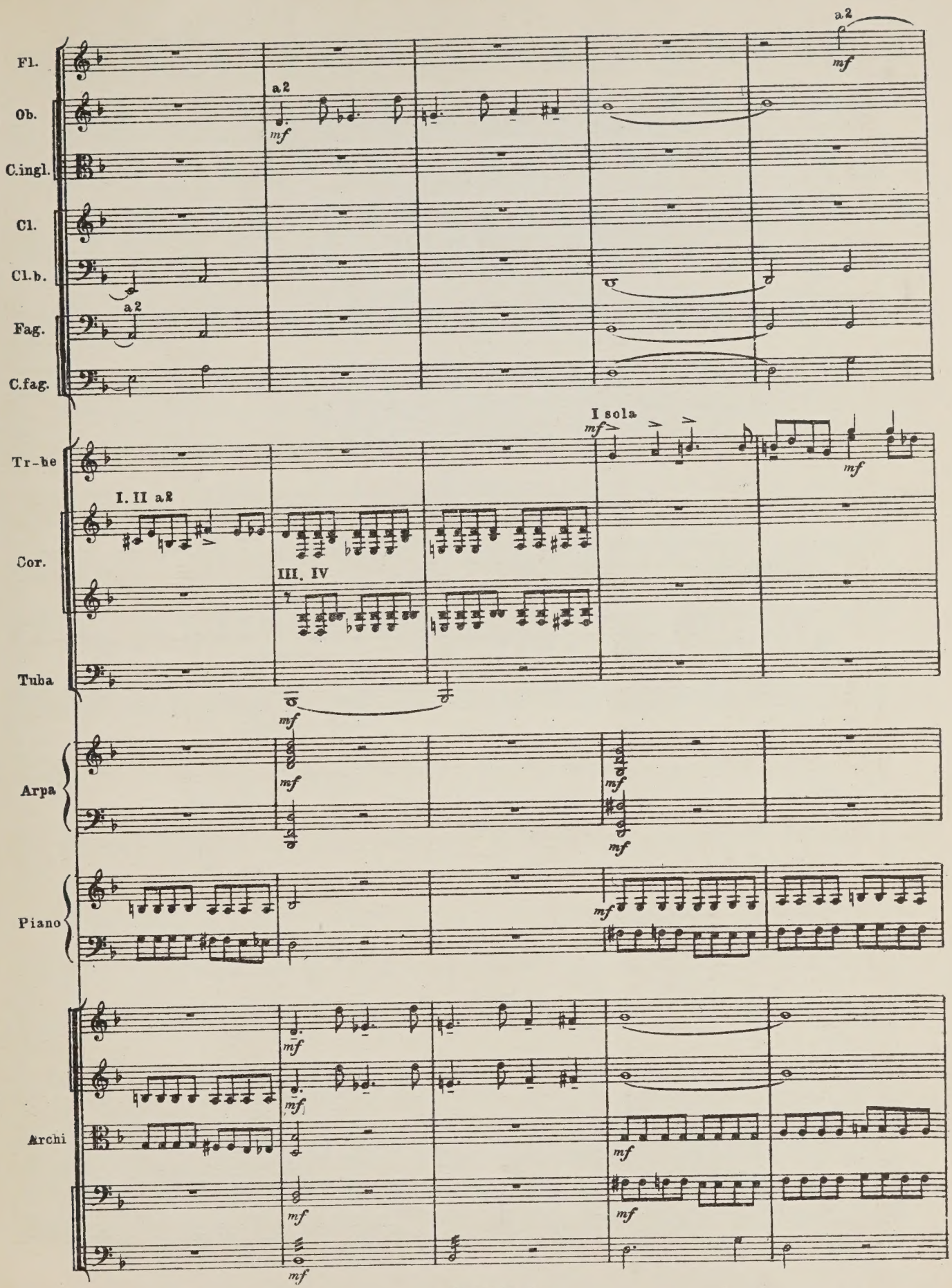
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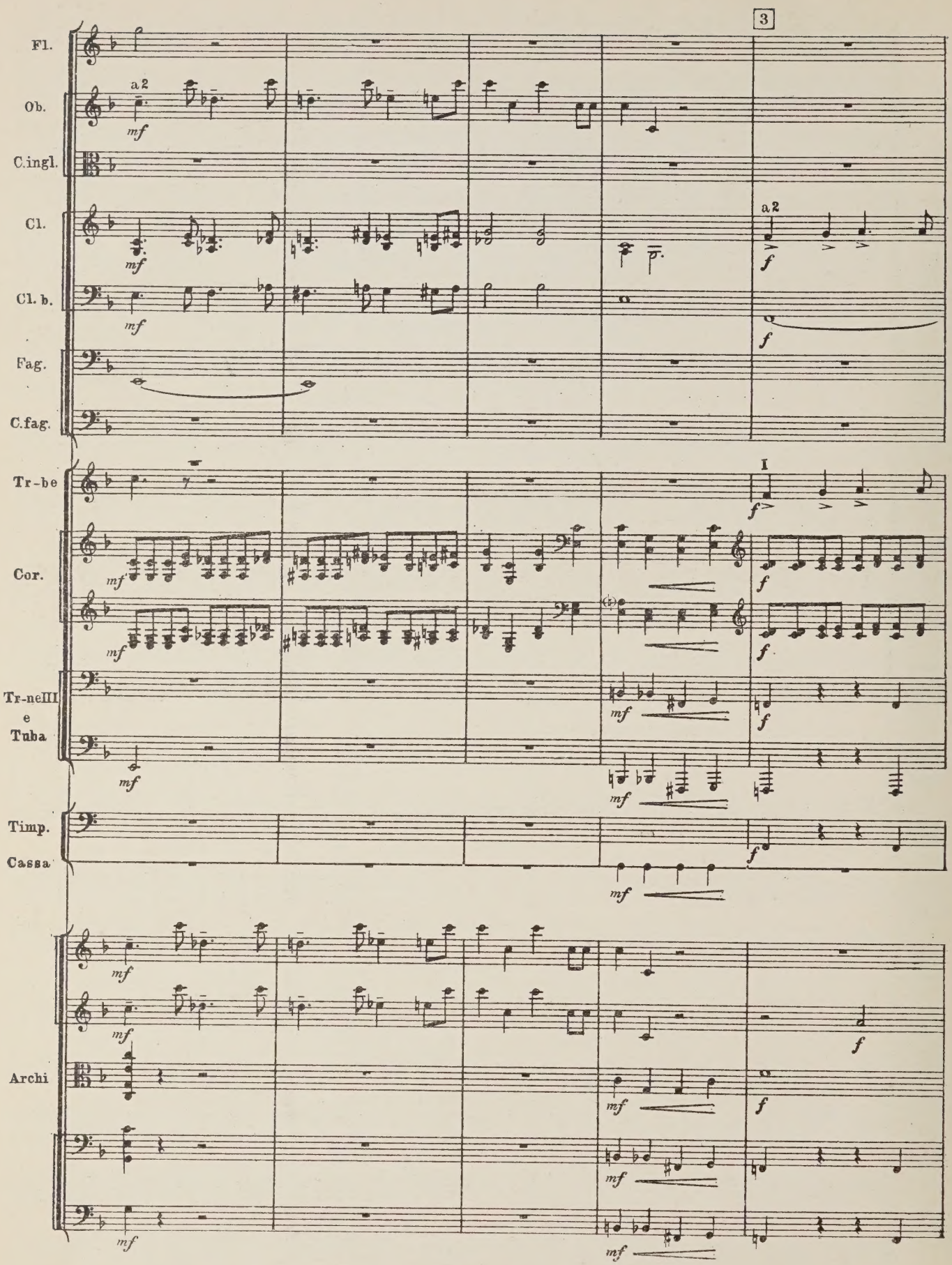
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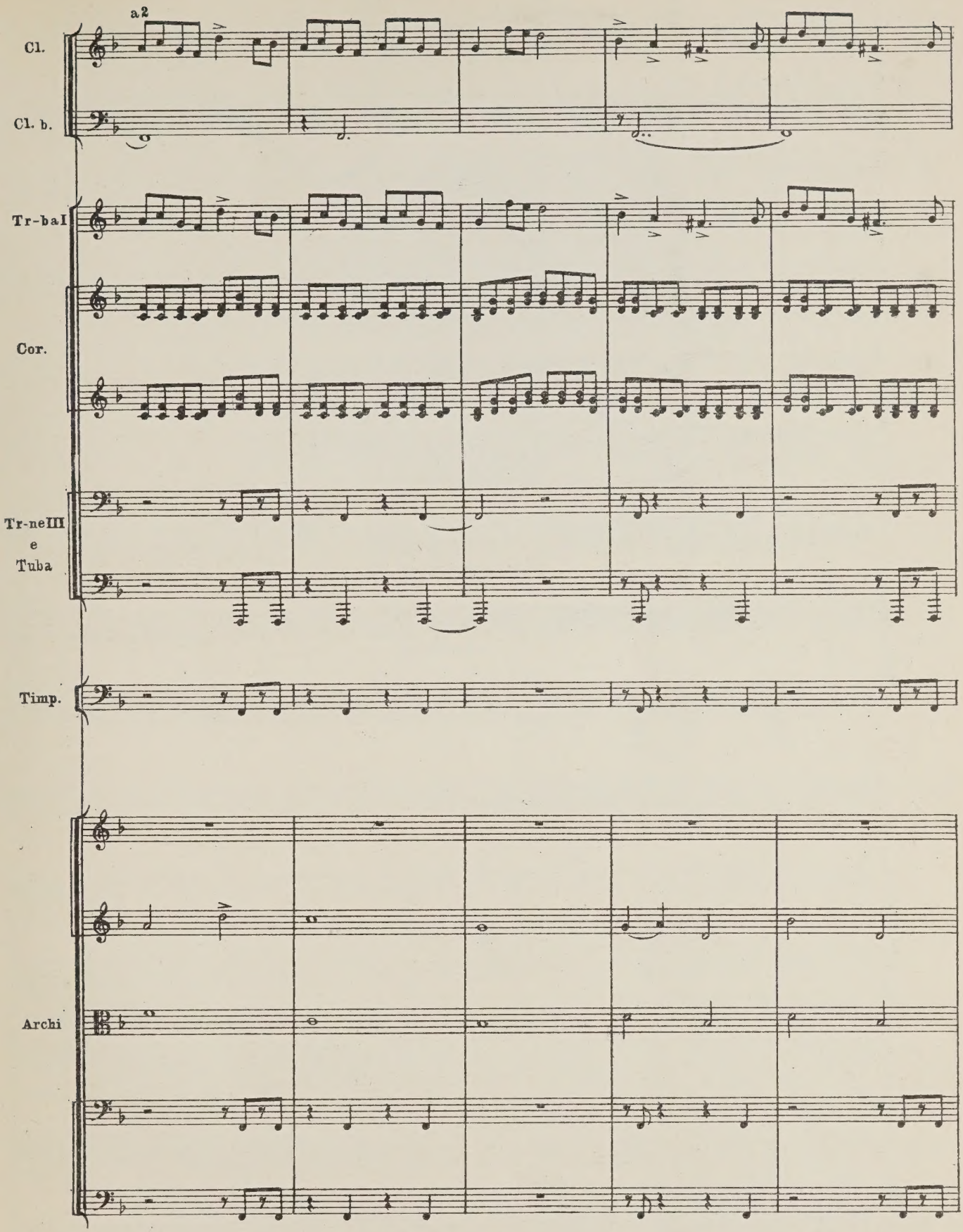
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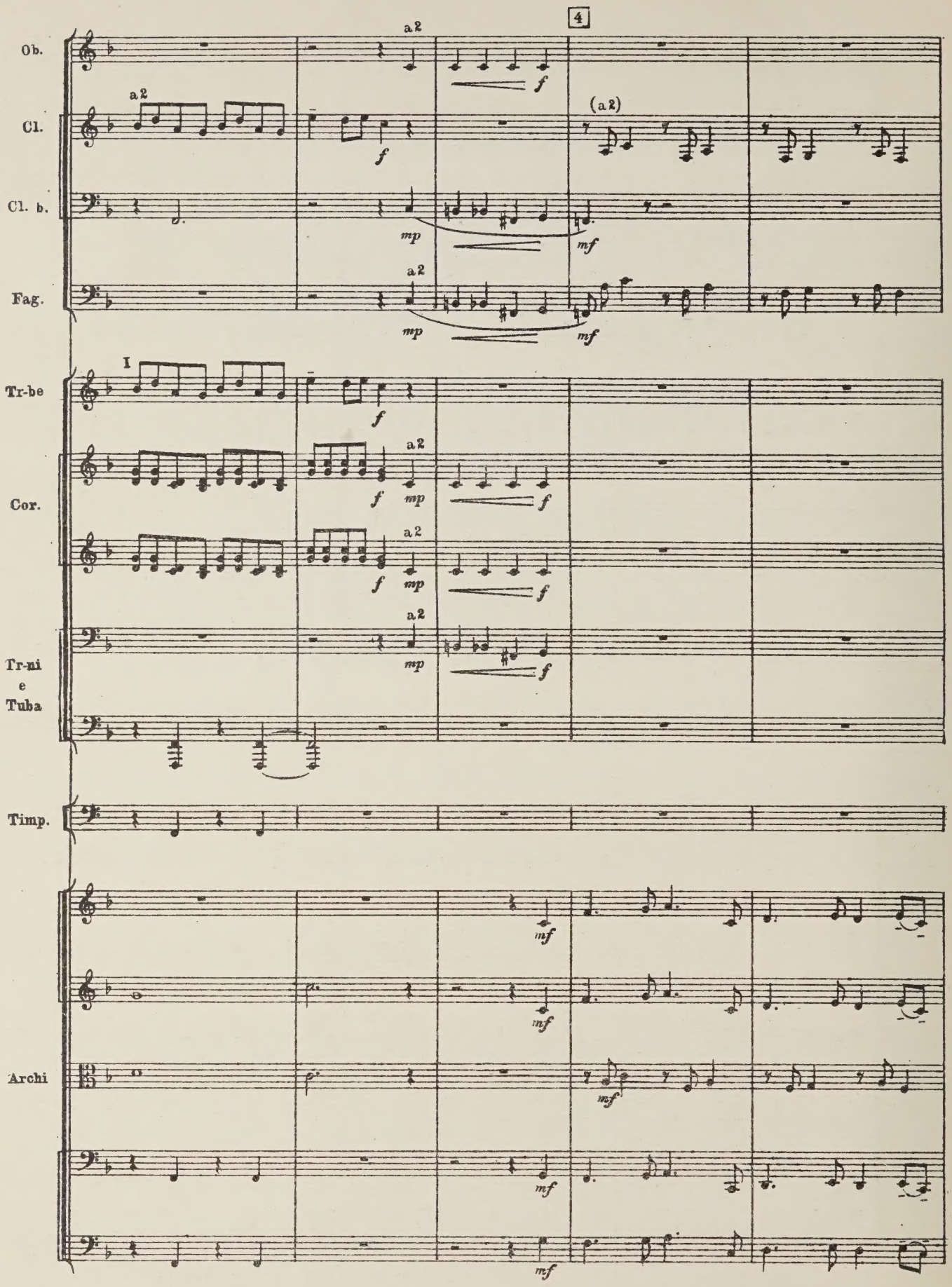
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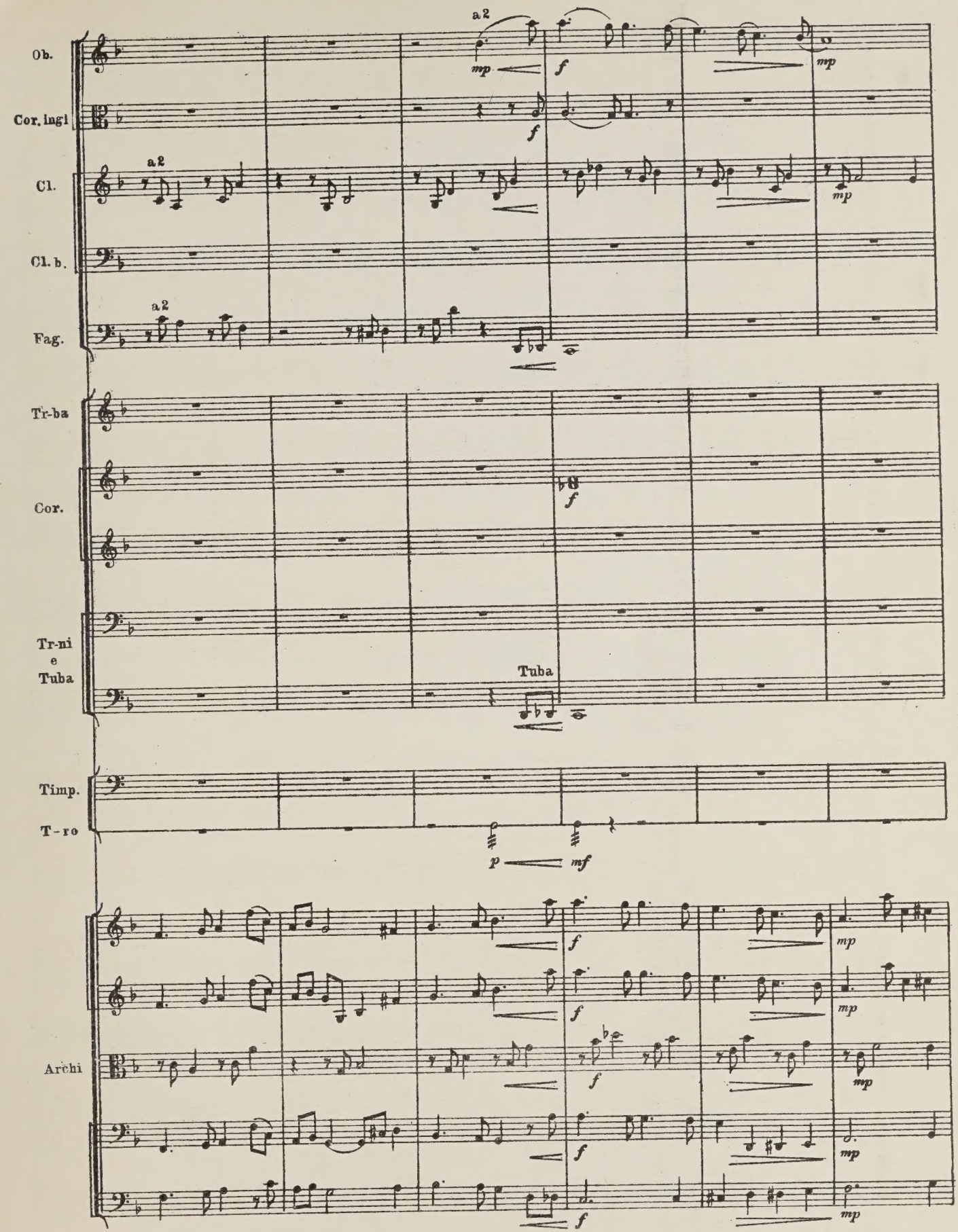
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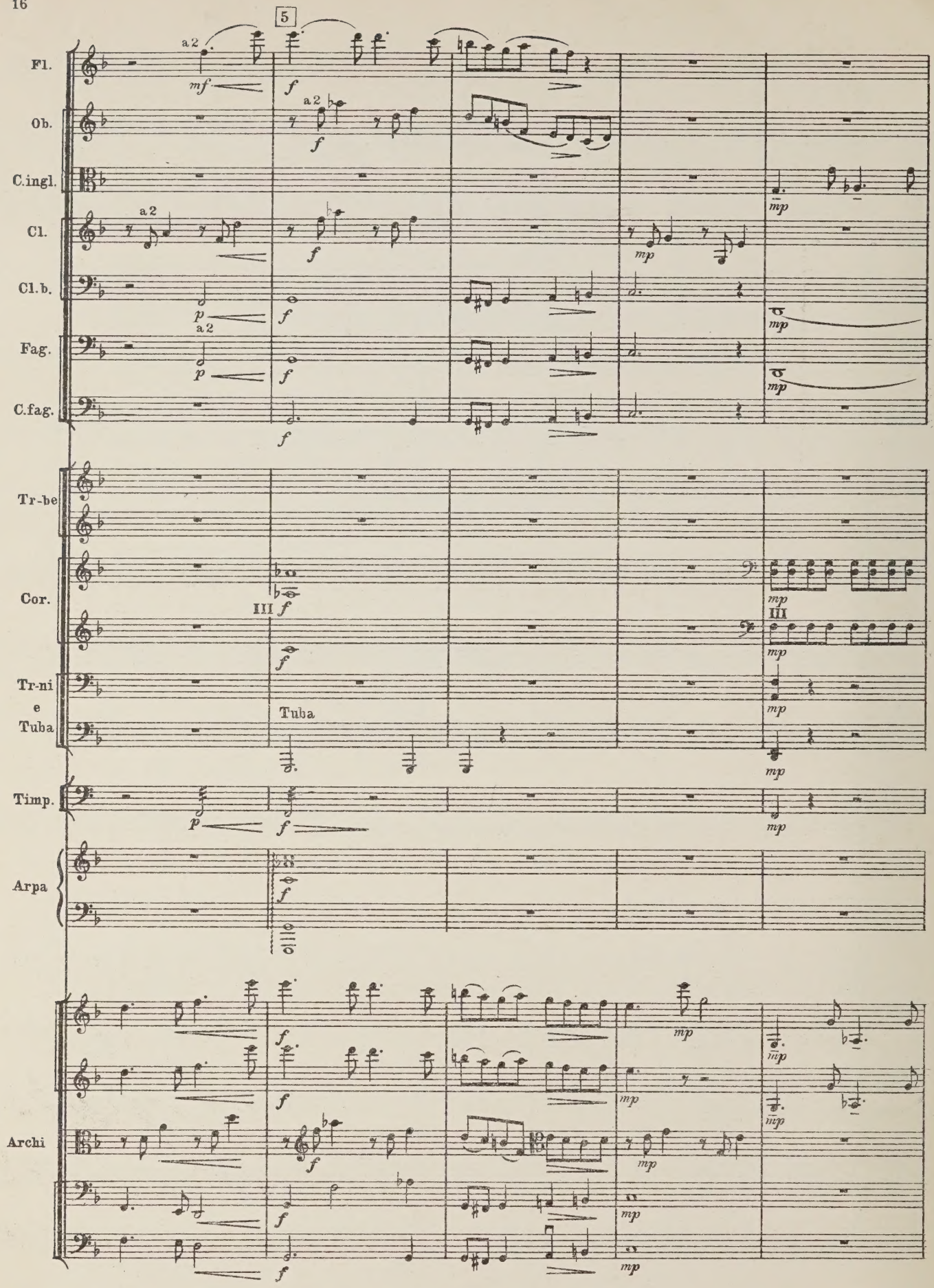
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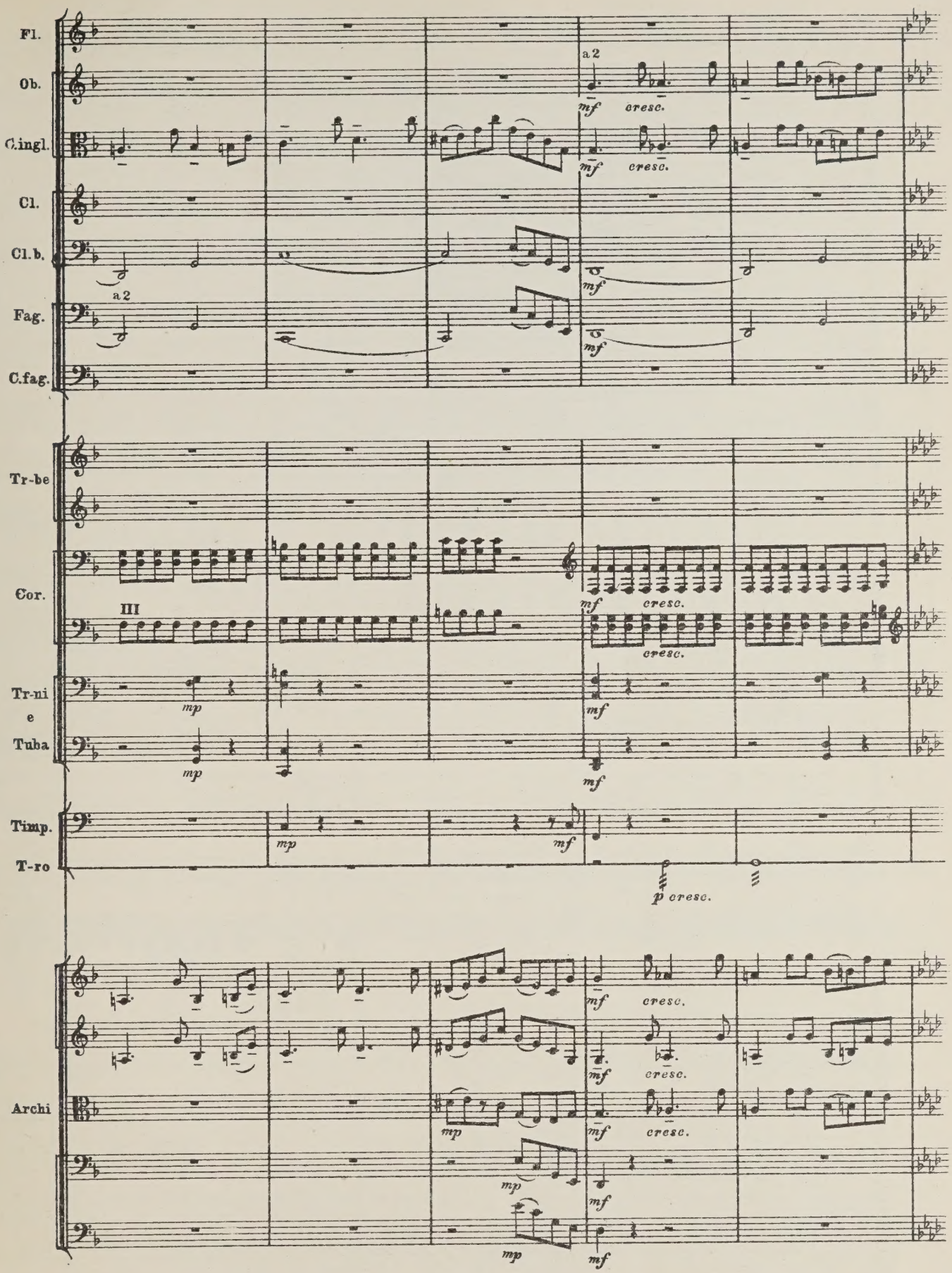
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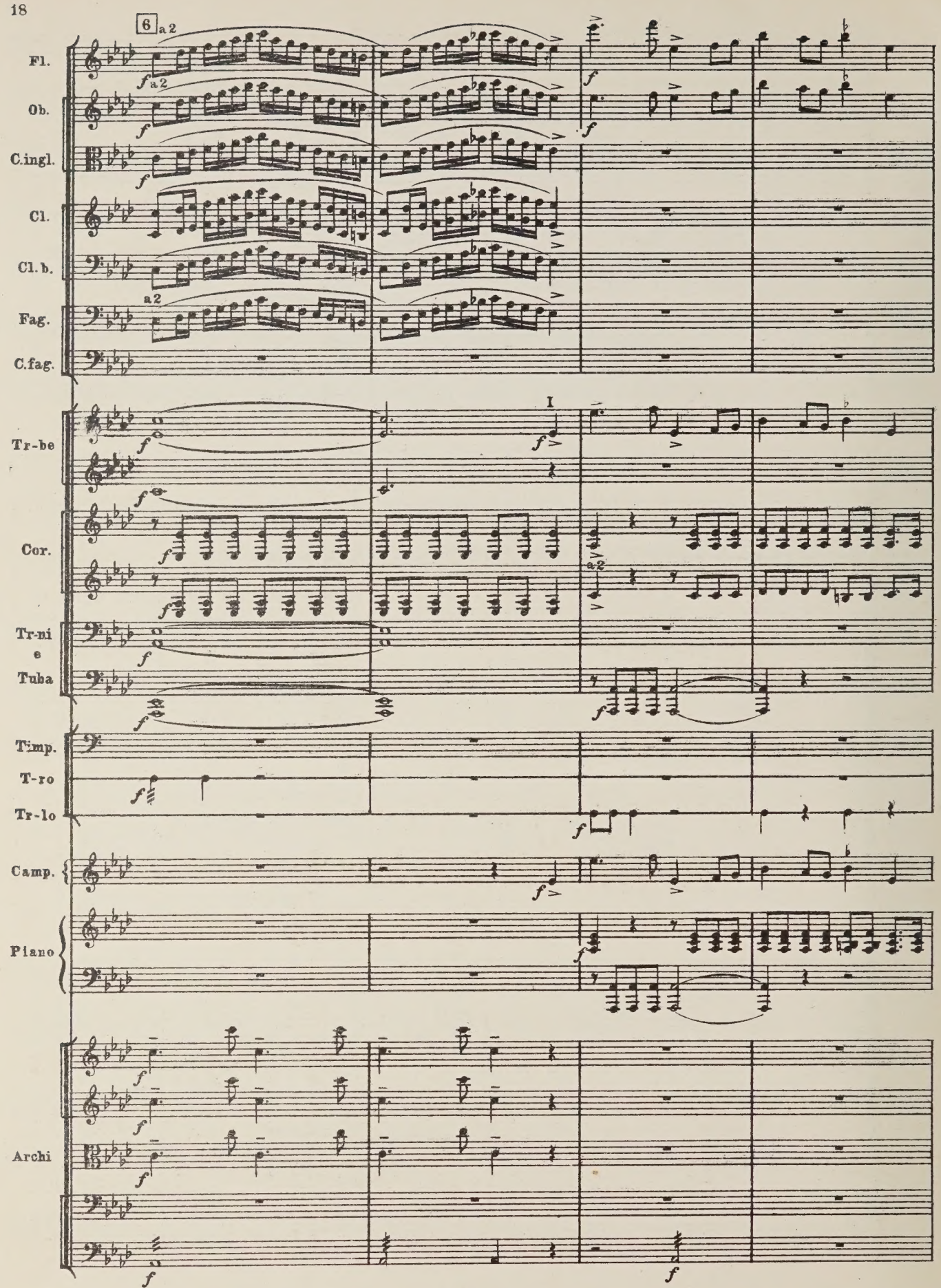
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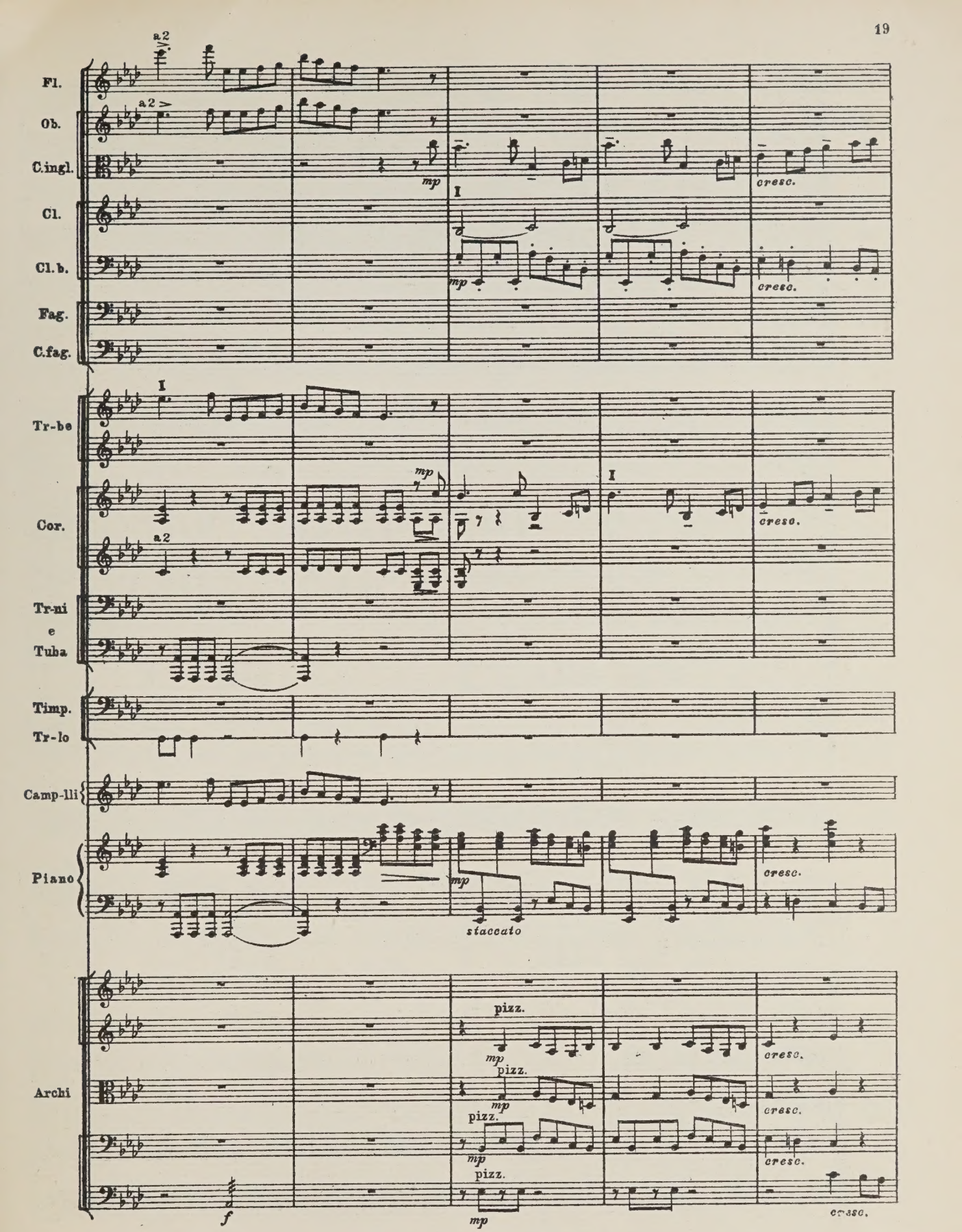
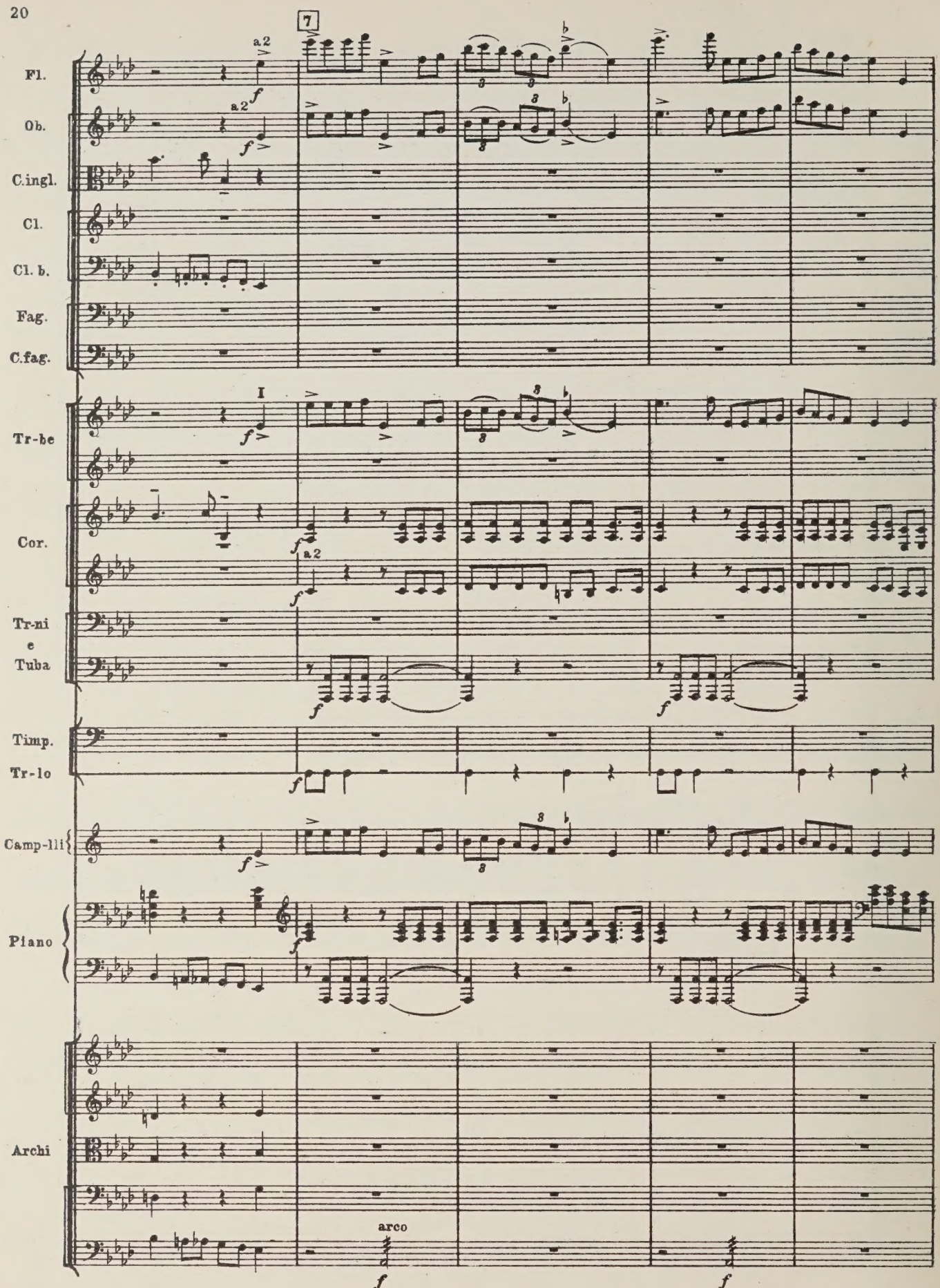
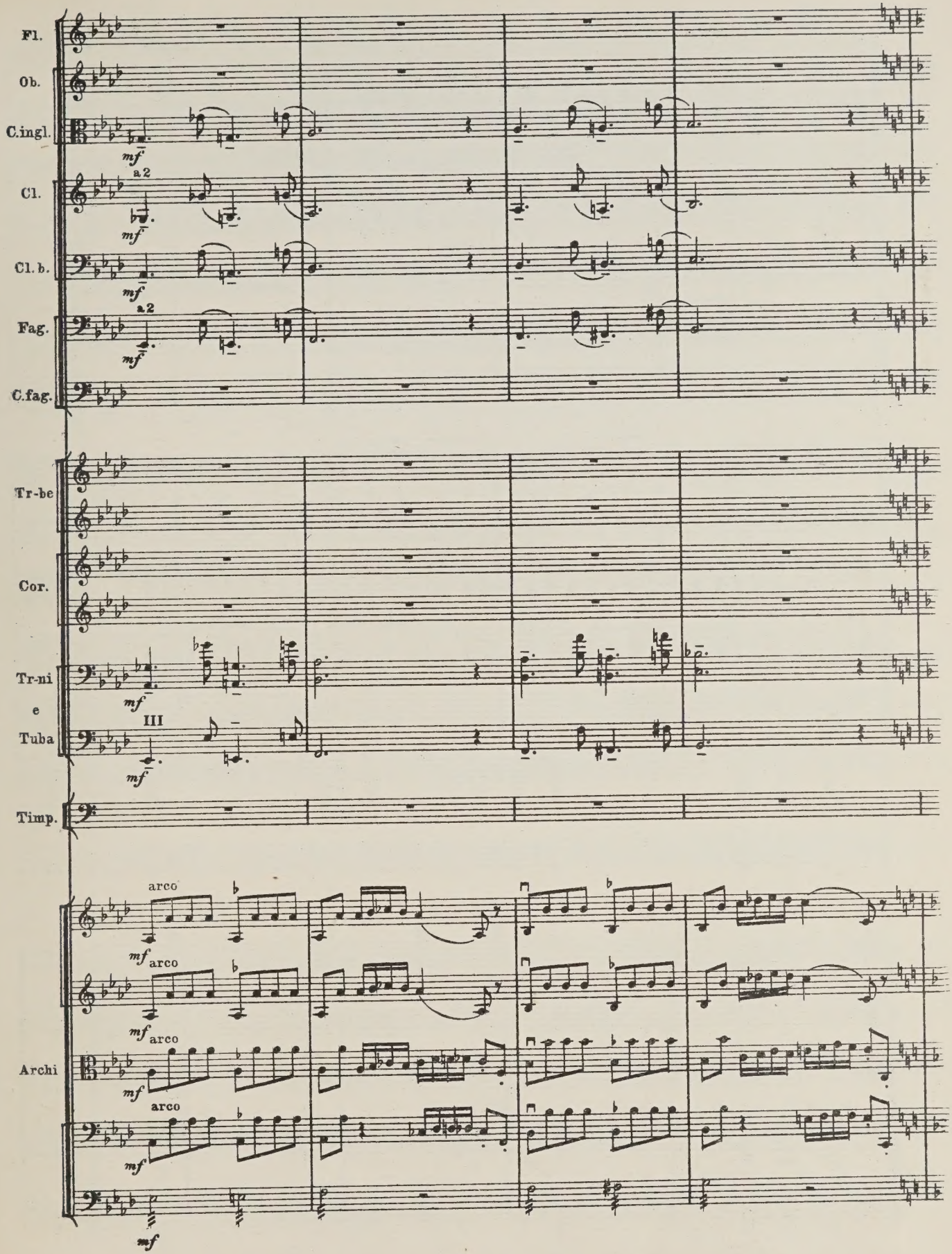
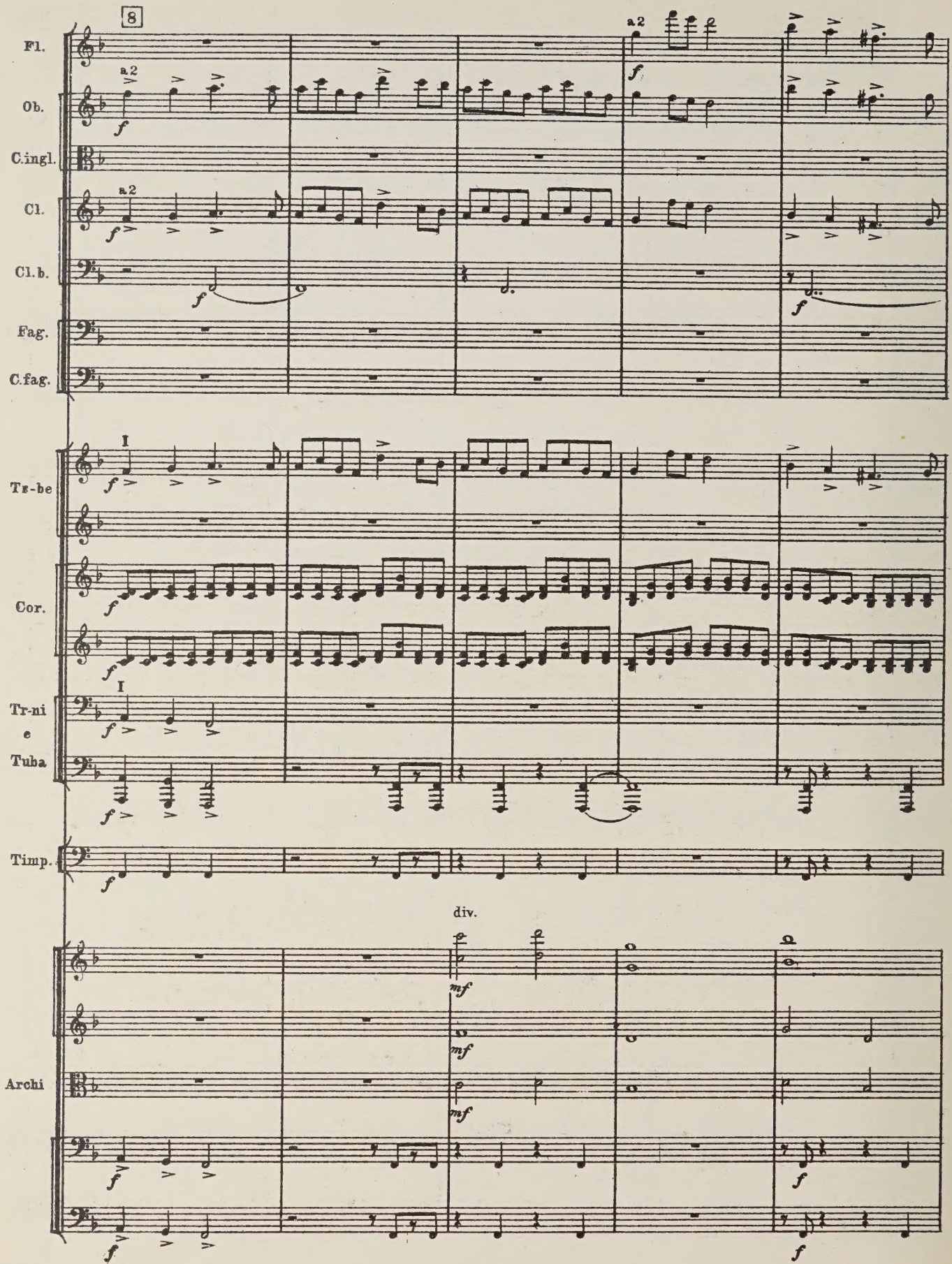
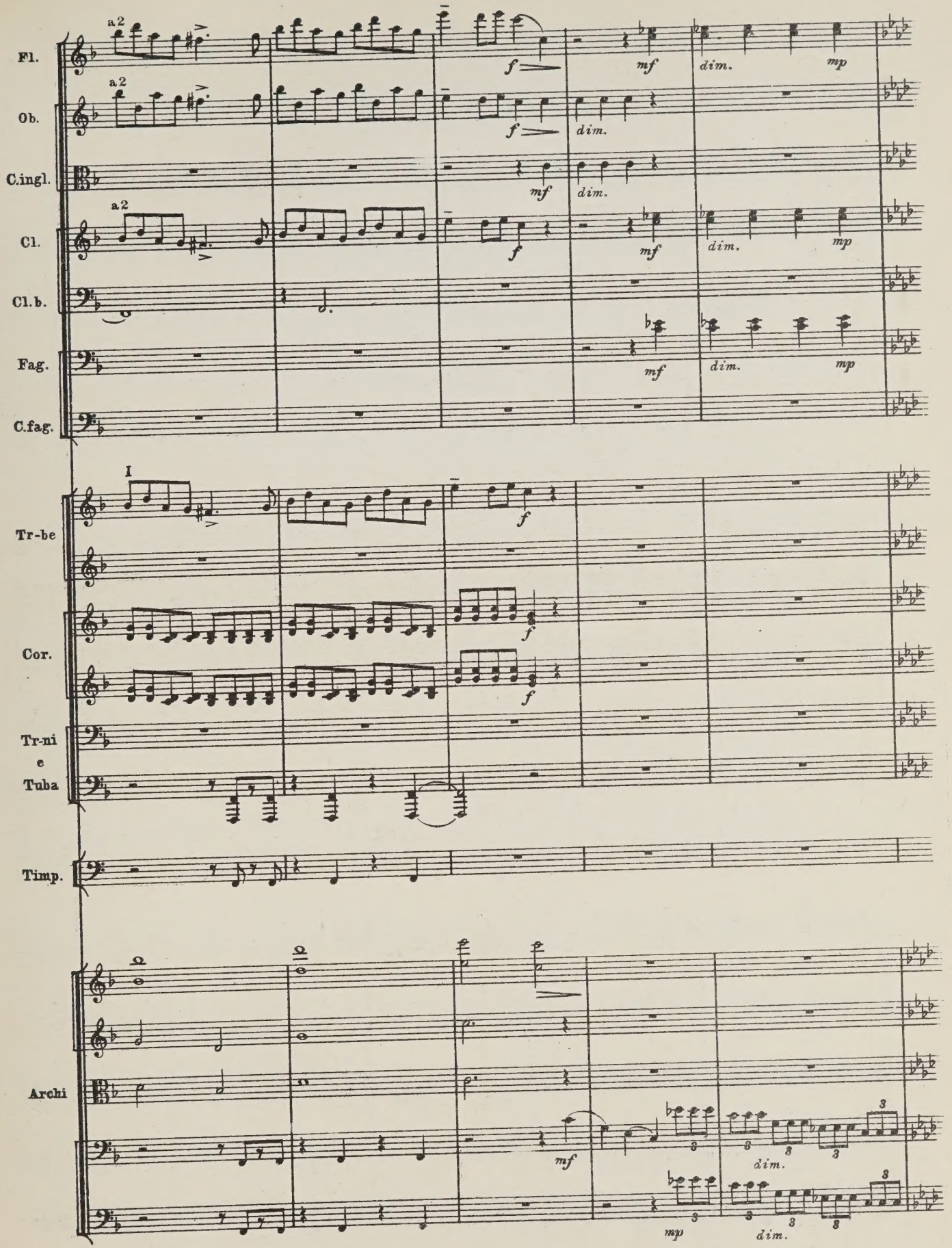
Archi
I
a 2

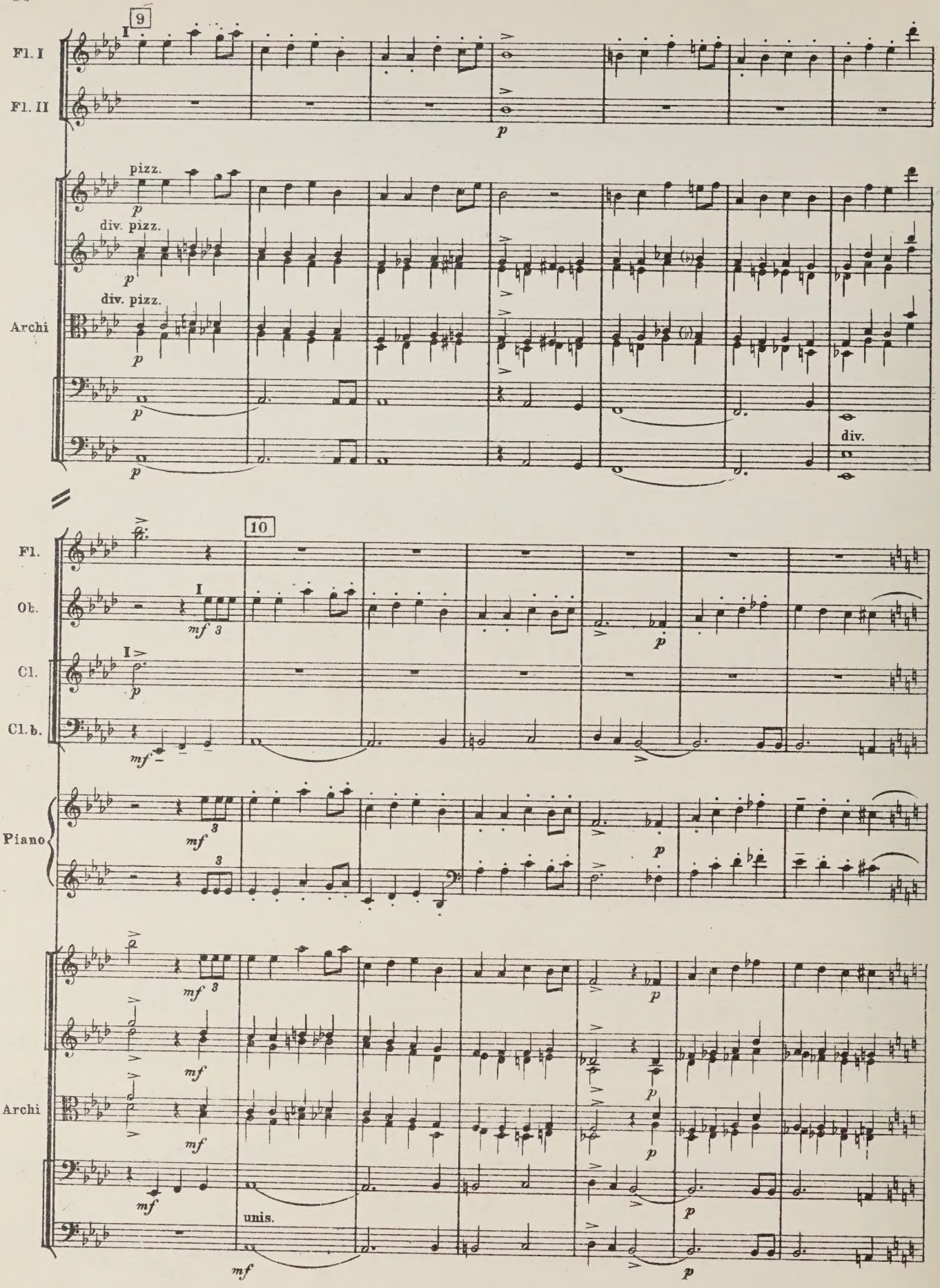

Fl.
Ob.
C.ingl.
Cl.
Cl.b.
Fag.
C.fag.
Tr-be
Cor.
Tr-ni
e
Tuba
Timp.
Tr-lo
Camp-lli
Piano
Archi
a2
I
mp
cresc.
staccato
pizz.
f

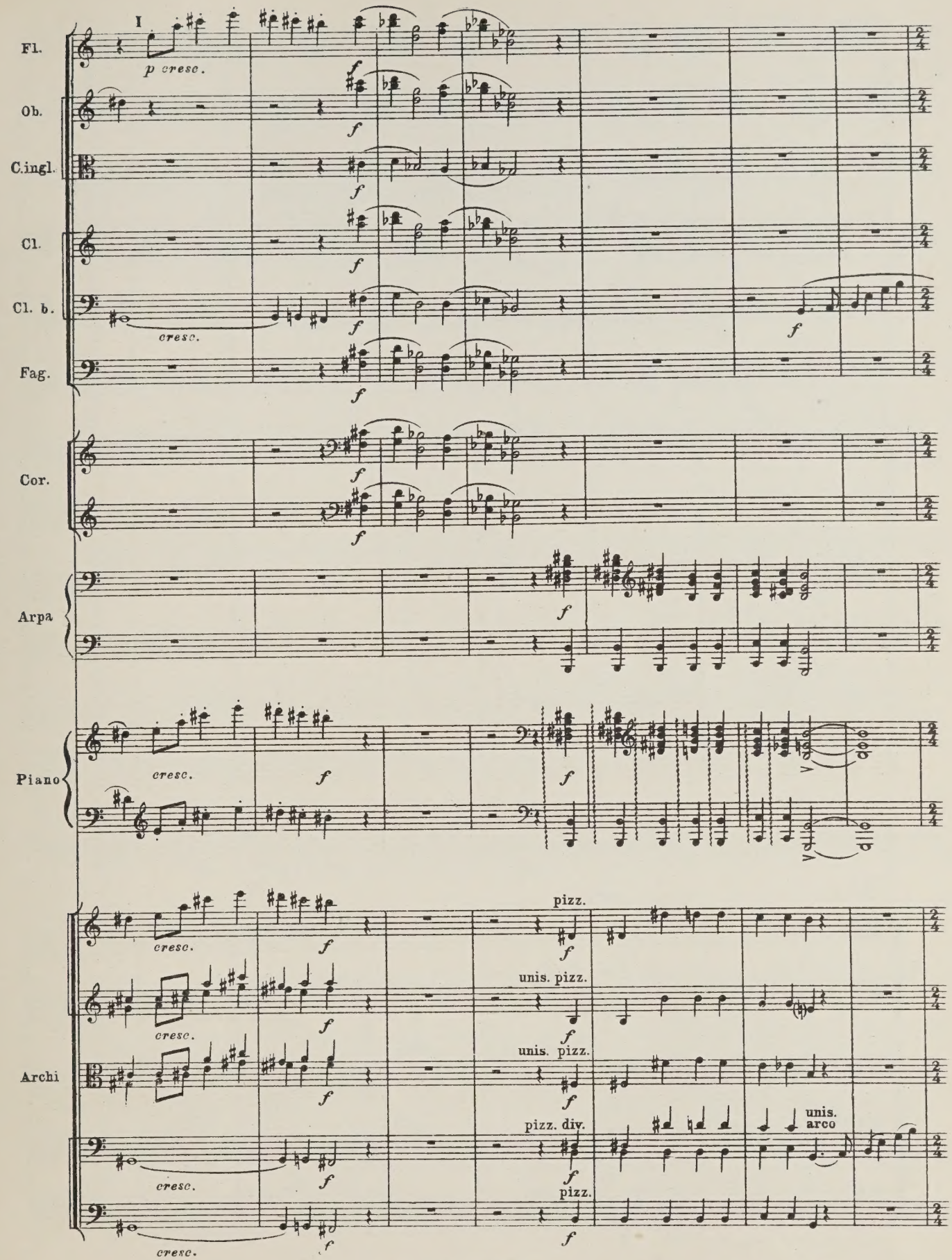

7
Fl.
Ob.
C.ingl.
Cl.
Cl. b.
Fag.
C.fag.
Tr-be
Cor.
Tr-ni
e
Tuba
Timp.
Tr-lo
Camp-lli
Piano
Archi
a2
I
arco

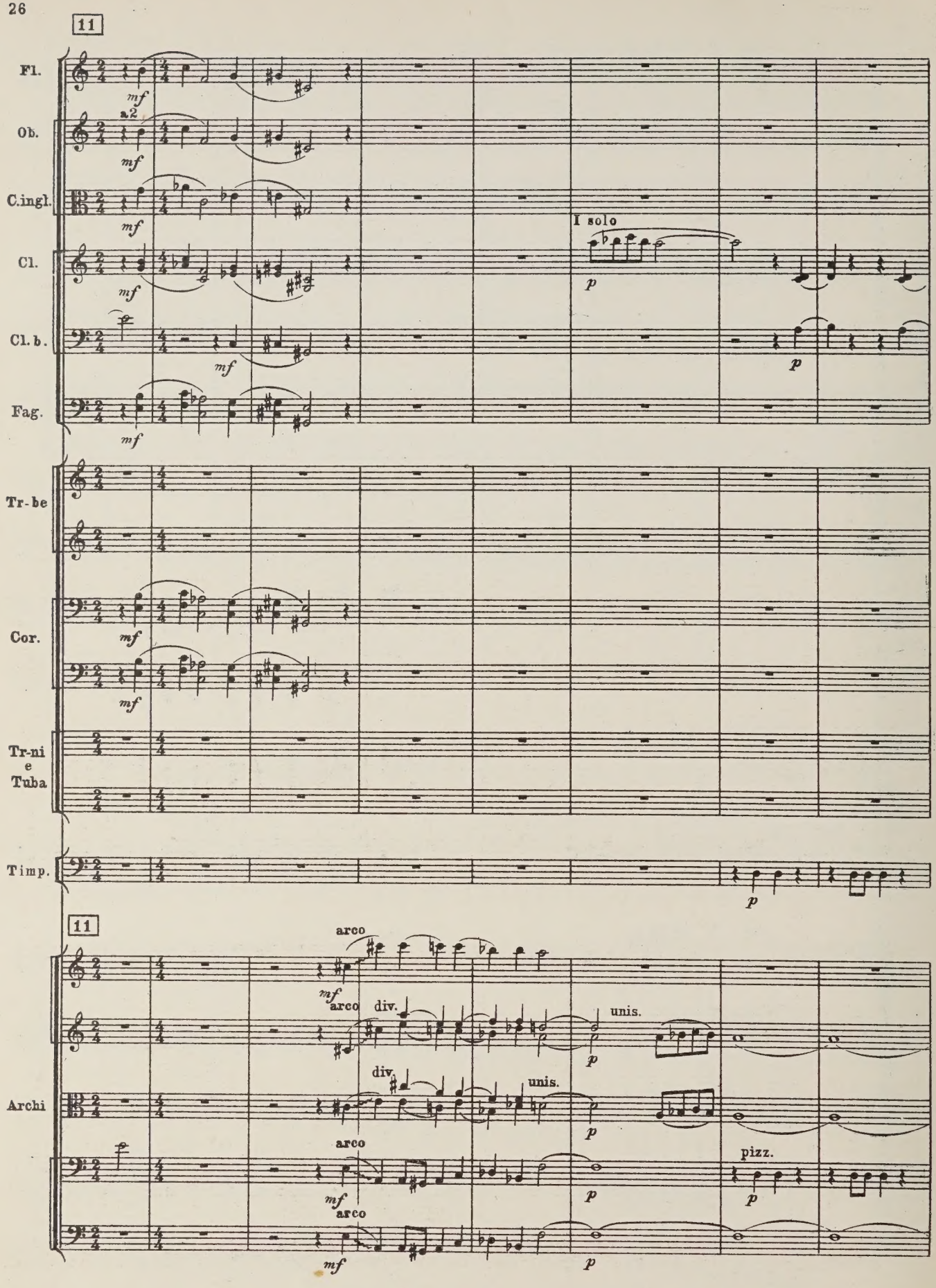

Fl.
Ob.
C.ingl.
mf
a 2
Cl.
mf
Cl. b.
mf
a 2
Fag.
mf
C.fag.
Tr-be
Cor.
Tr-ni
e
Tuba
mf
III
mf
Timp.
arco
mf
arco
mf
arco
Archi
mf
arco
mf
mf

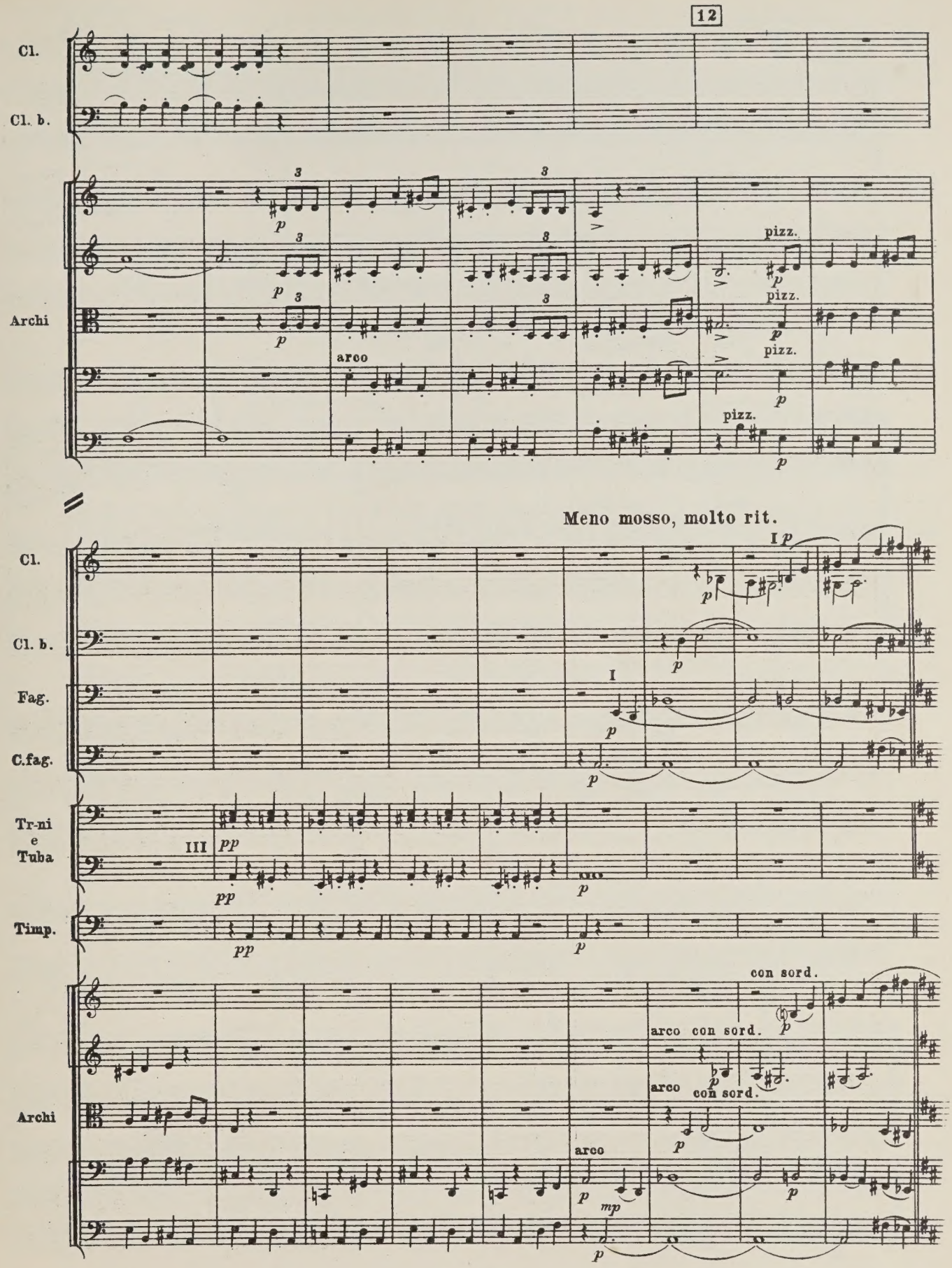

8
Fl.
Ob.
C.ingl.
Cl.
Cl.b.
Fag.
C.fag.
Tr-be
Cor.
Tr-ni
e
Tuba
Timp.
Archi
a2
I
div.
f
mf


Fl.
Ob.
C.ingl.
Cl.
Cl.b.
Fag.
C.fag.
Tr-be
Cor.
Tr-ni
e
Tuba
Timp.
Archi
a2
I
f
mf
dim.
mp

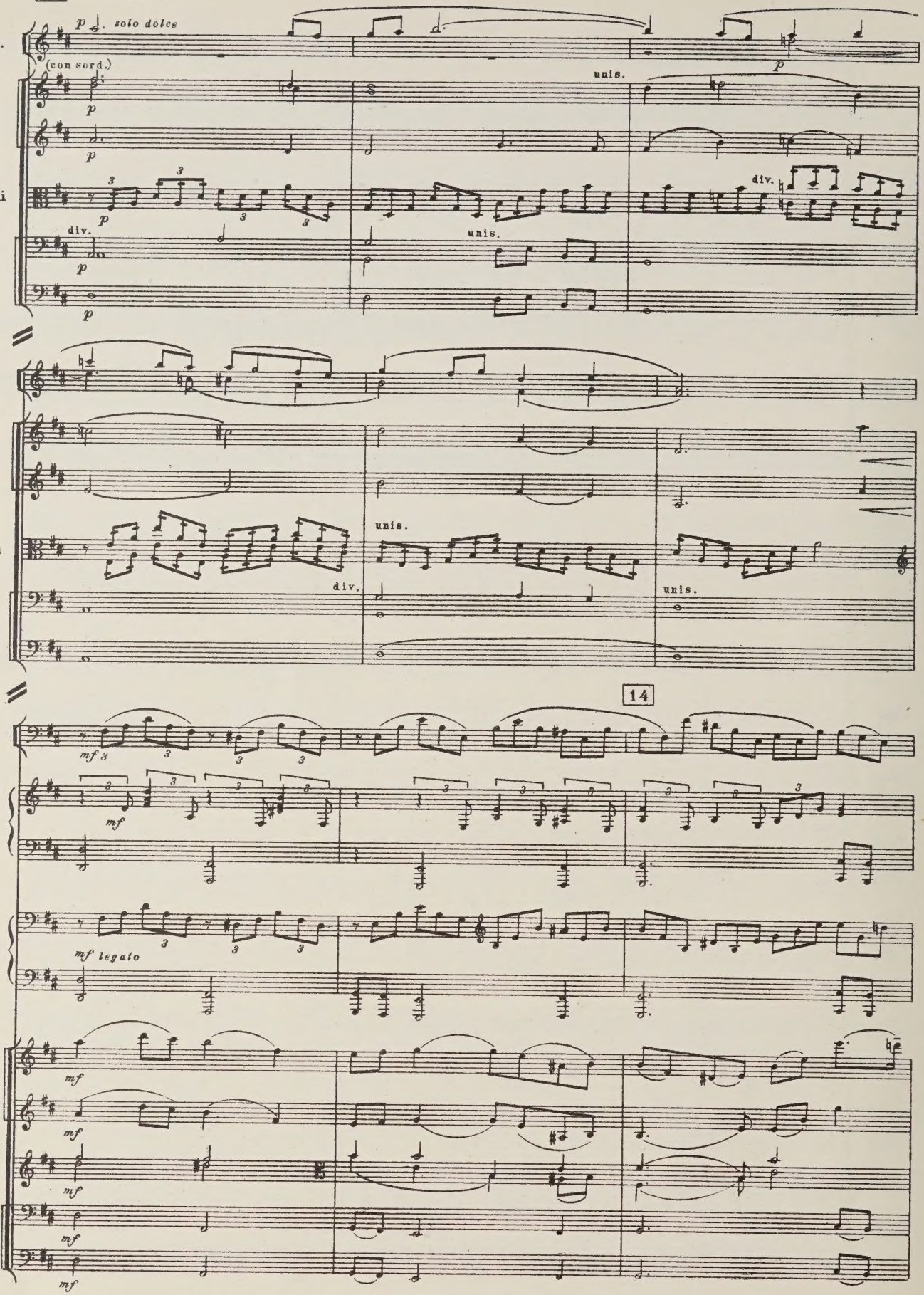

9
Fl. I
Fl. II
pizz.
div. pizz.
div. pizz.
Archi
div.
10
Fl.
Ob.
Cl.
Cl. b.
Piano
Archi
unis.

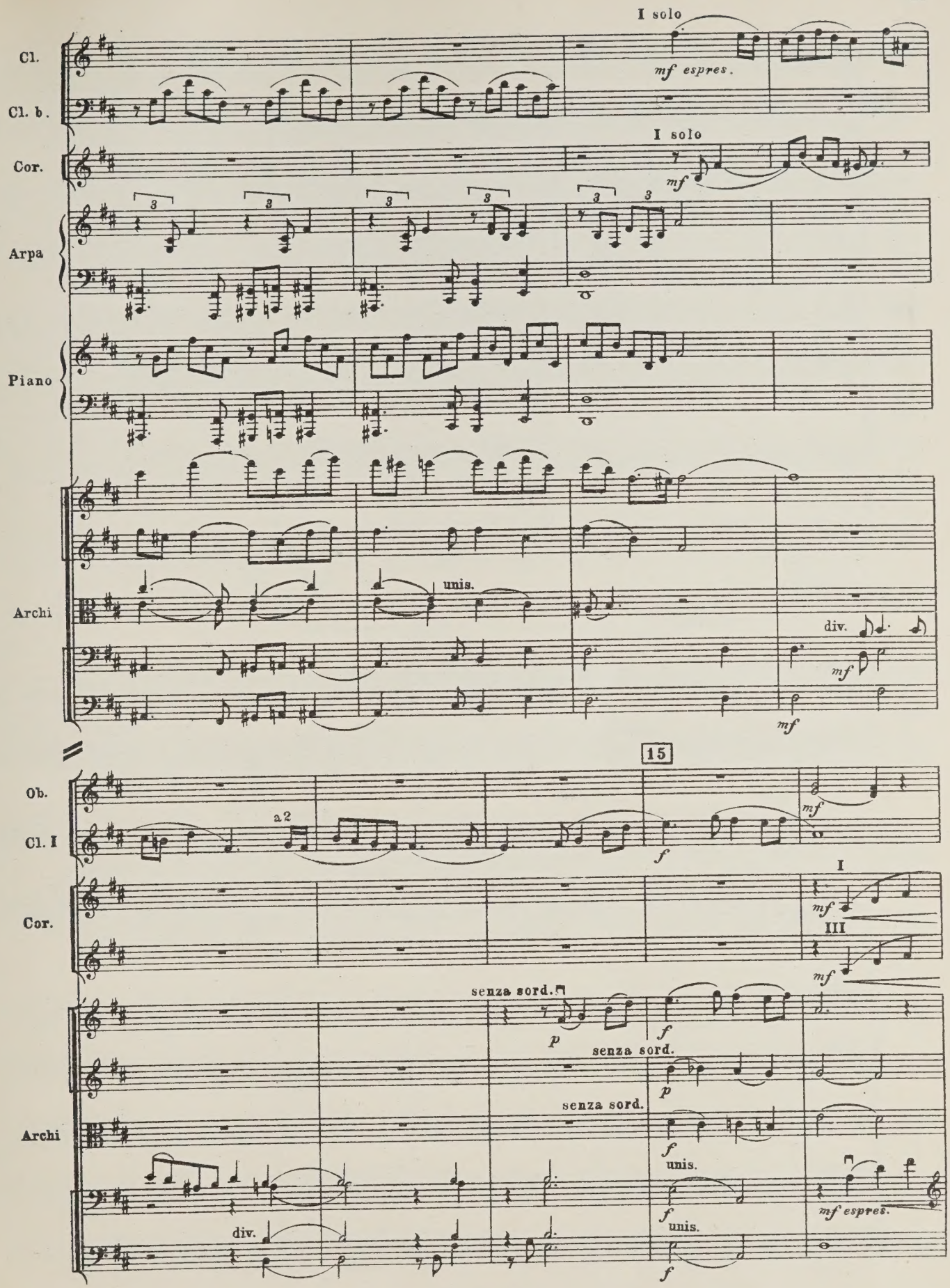

I
Fl.
p cresc.
Ob.
C.ingl.
Cl.
Cl. b.
cresc.
Fag.
Cor.
Arpa
Piano
cresc.
Archi
pizz.
unis. pizz.
unis. pizz.
pizz. div.
unis.
arco
pizz.

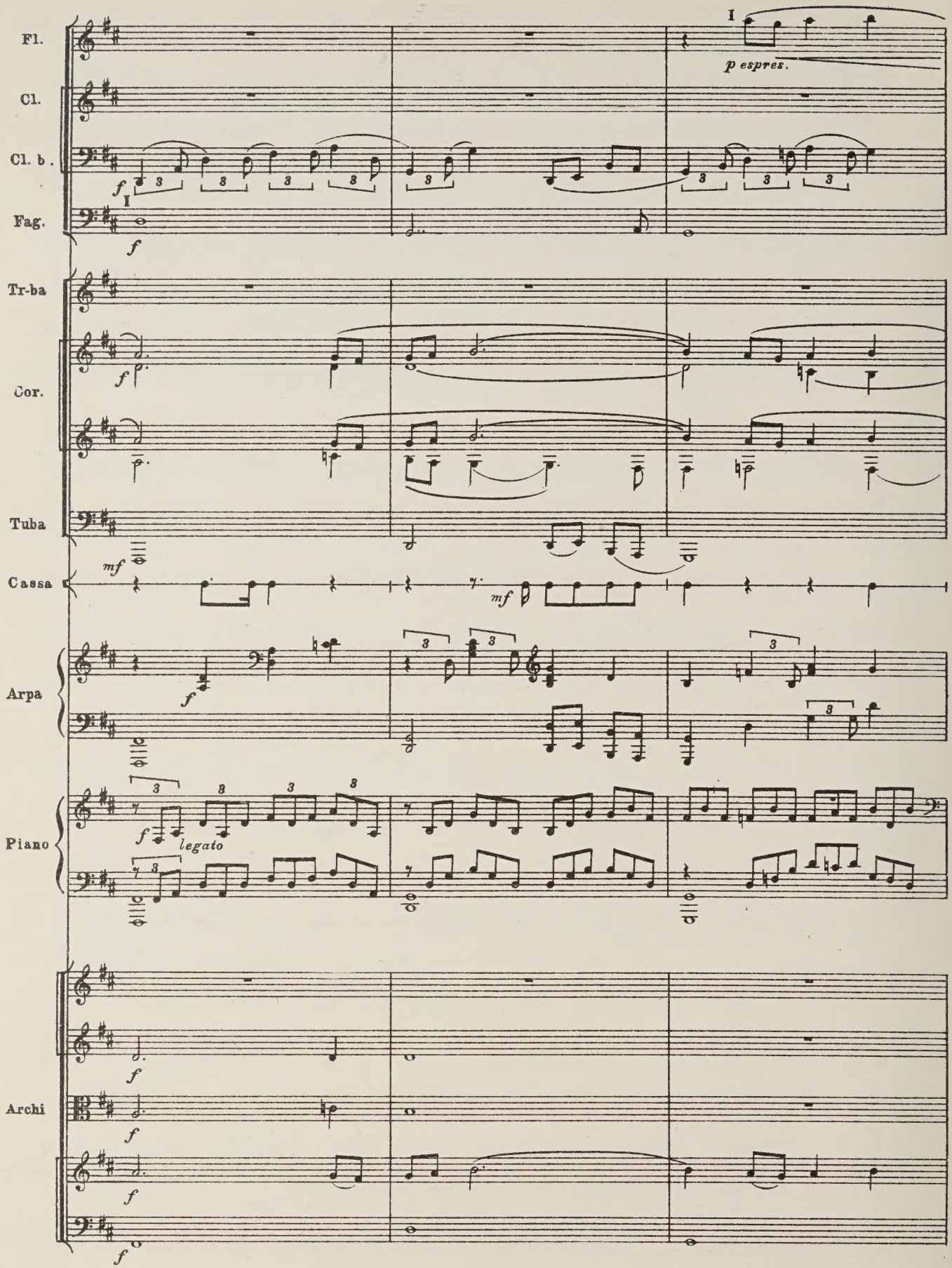

11
Fl.
Ob.
a2
C.ingl.
Cl.
I solo
Cl. b.
Fag.
Tr-be
Cor.
Tr-ni e Tuba
Timp.
11
Archi
arco
div.
unis.
pizz.

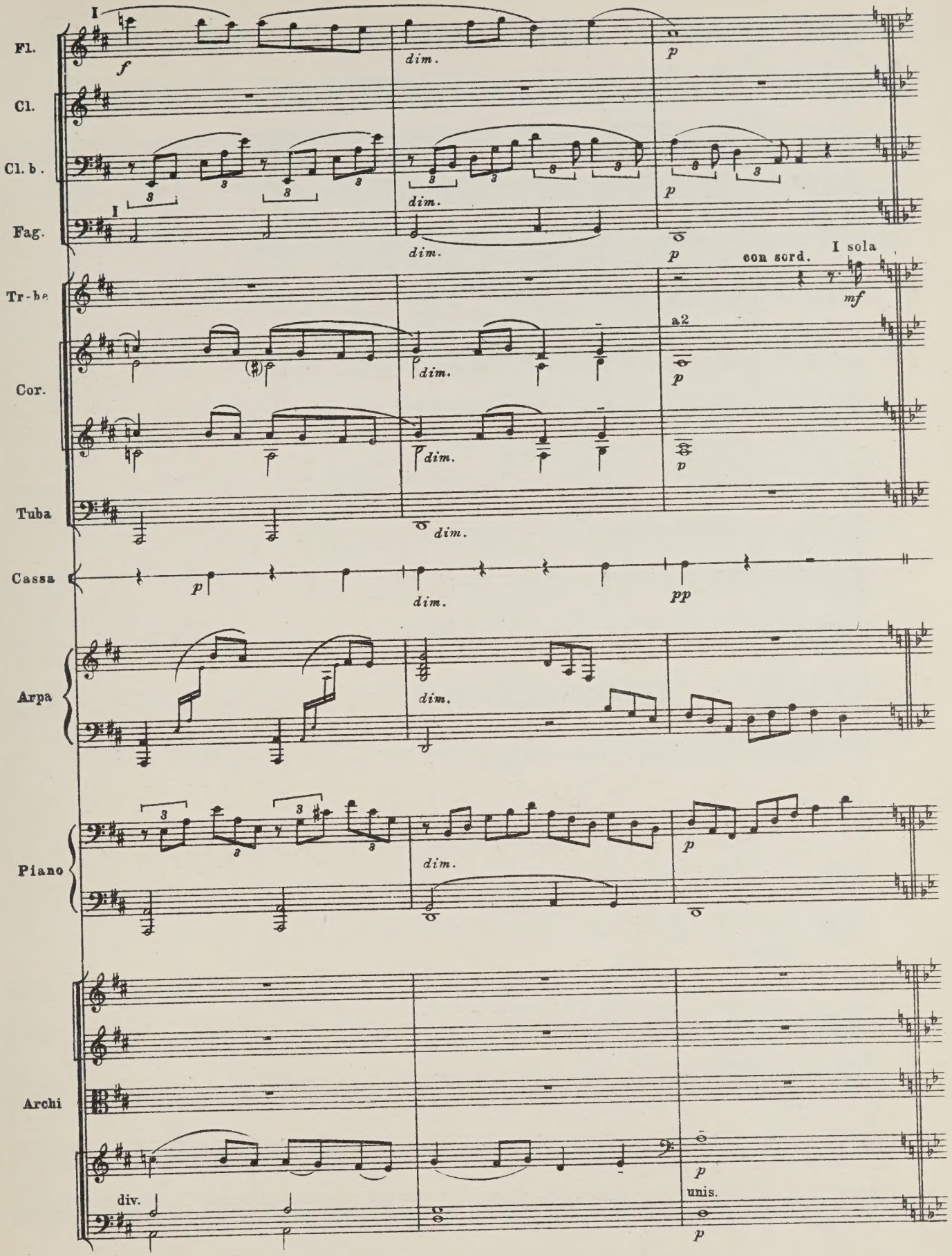

12
Cl.
Cl. b.
Archi
arco
pizz.
Meno mosso, molto rit.
Cl.
Cl. b.
Fag.
C.fag.
Tr-ni
e
Tuba
Timp.
Archi
con sord.
arco con sord.
arco

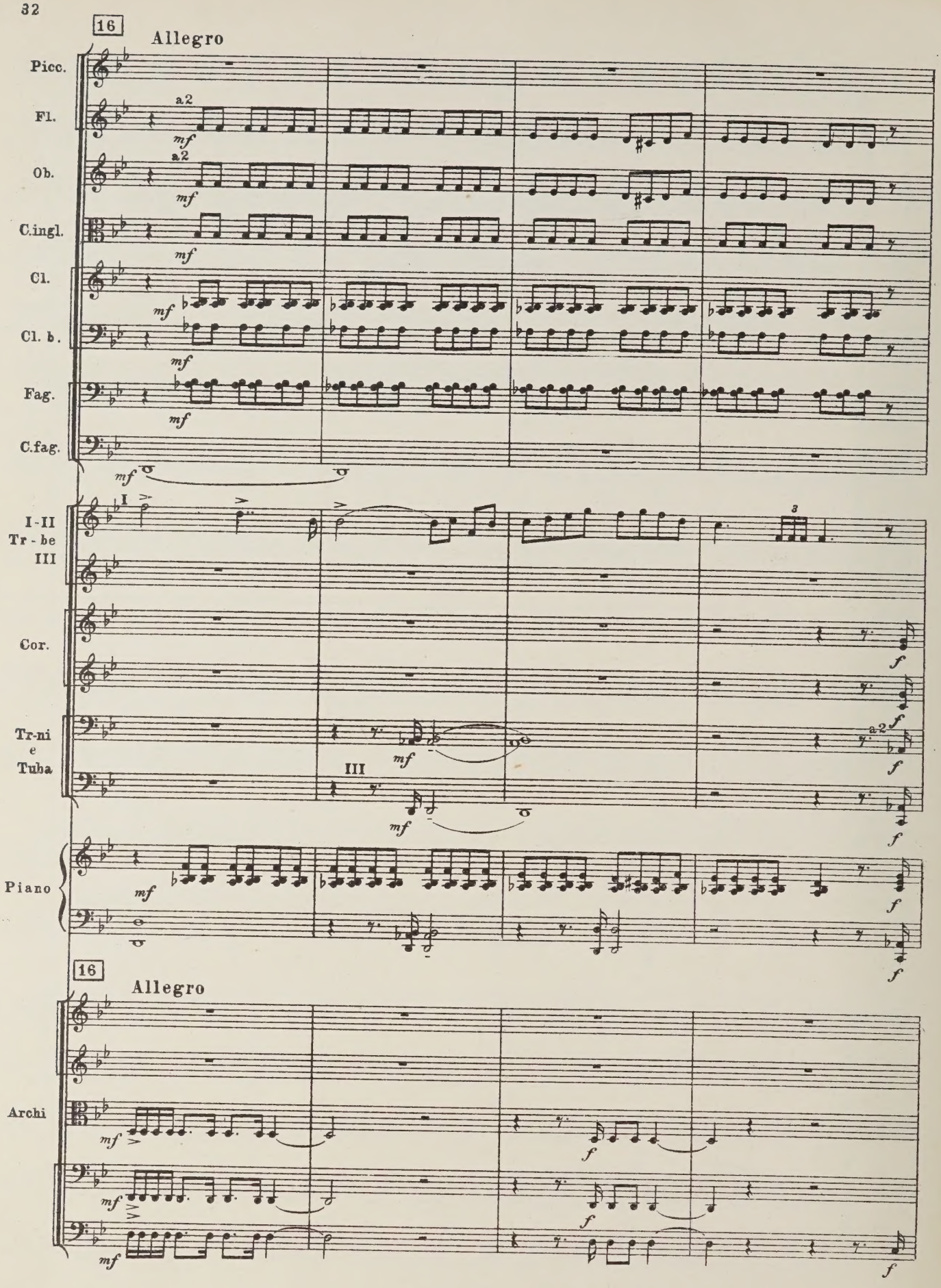
13 Andante

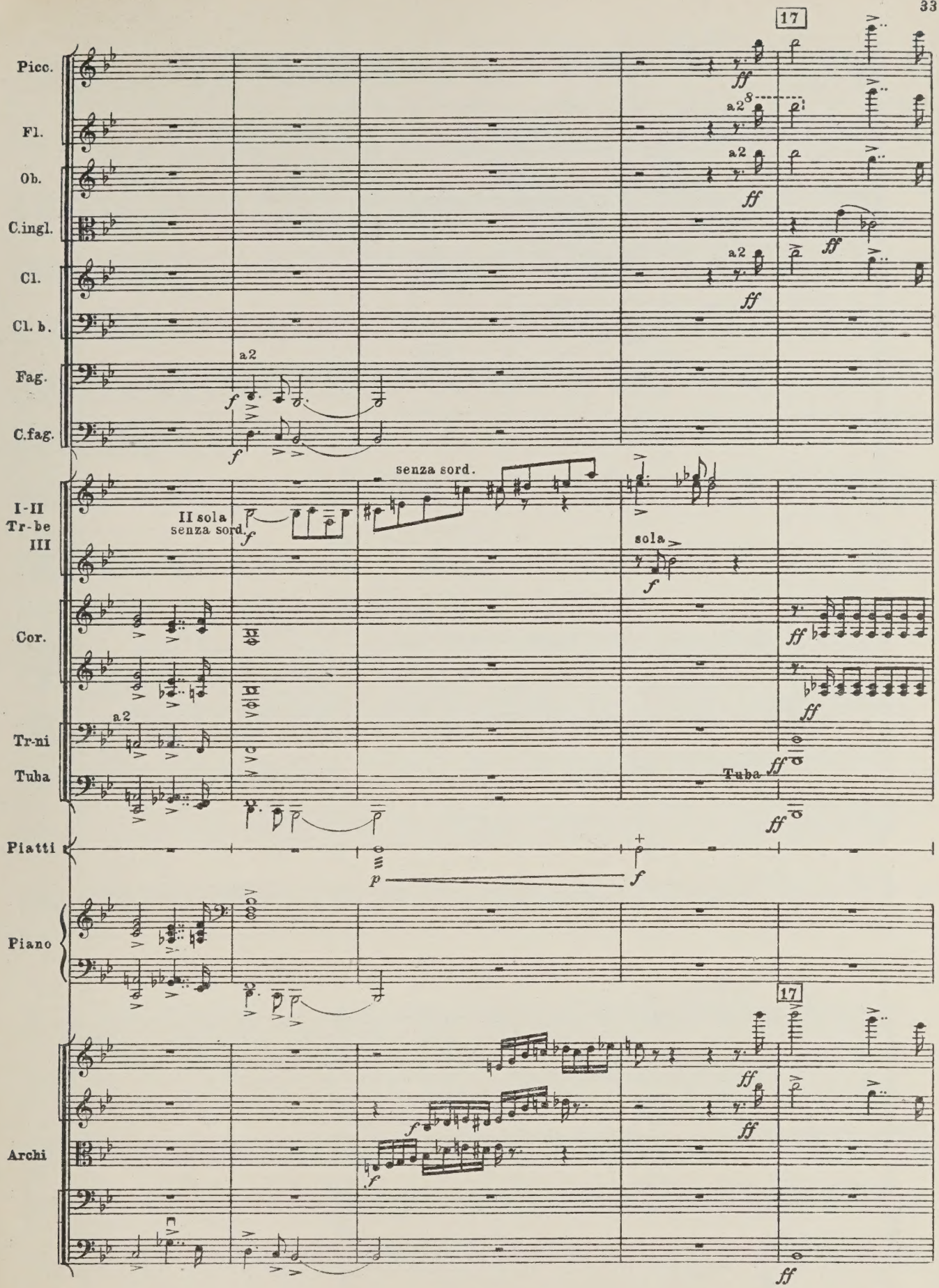

Cl.
p solo dolce
(con sord.)
p
p
unis.
p
Archi
p
div.
p
unis.
div.
p
Cl.
Archi
unis.
div.
unis.
14
Cl. b.
mf
Arpa
mf
Piano
mf legato
Archi
mf
mf
mf
mf

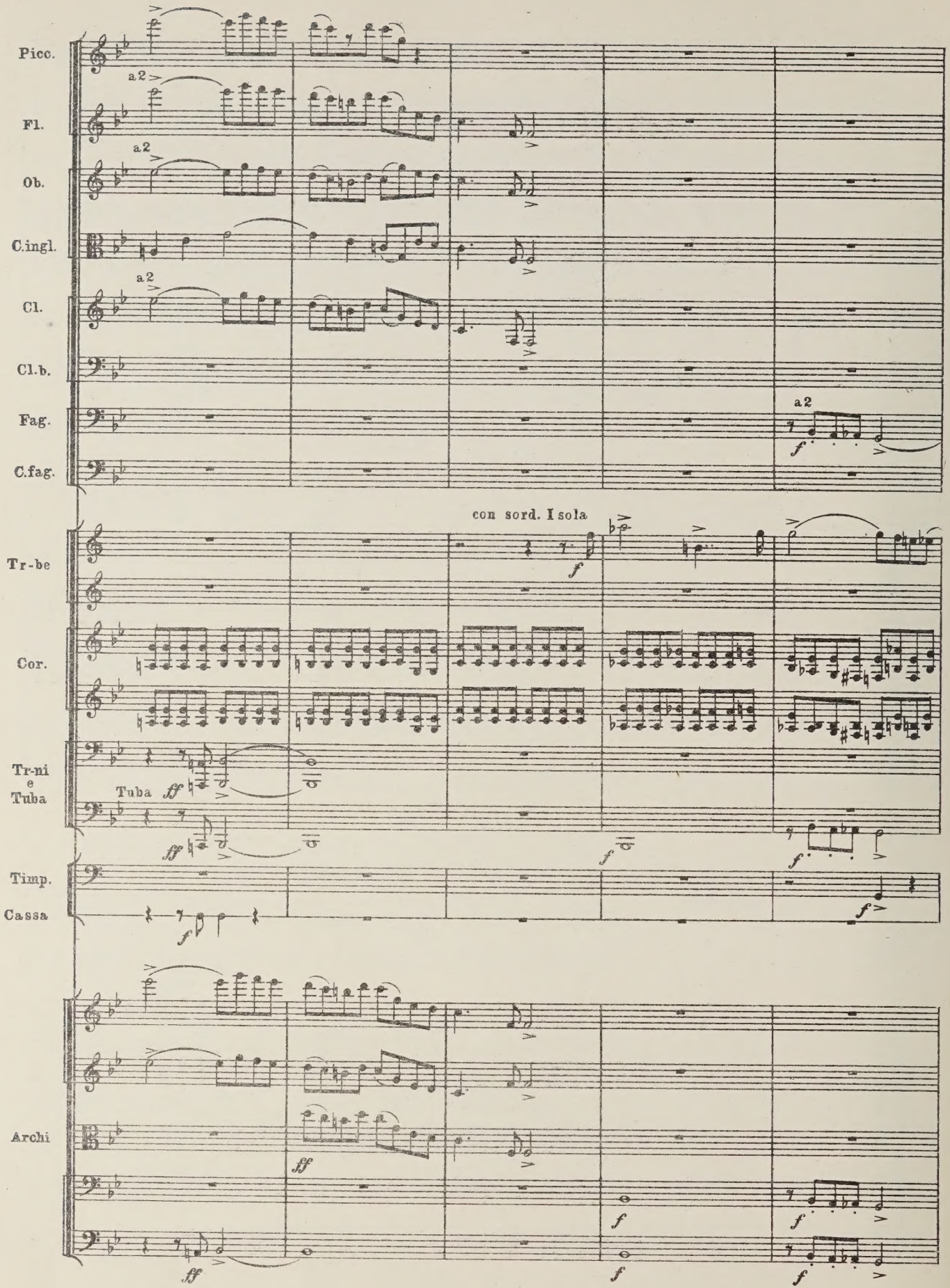

I solo
Cl.
Cl. b.
mf espres.
I solo
Cor.
mf
Arpa
Piano
Archi
unis.
div.
mf
mf
15
Ob.
Cl. I
a 2
f
mf
I
Cor.
mf
III
mf
senza sord.
p
f
senza sord.
p
senza sord.
Archi
f
unis.
div.
f
unis.
mf espres.
f

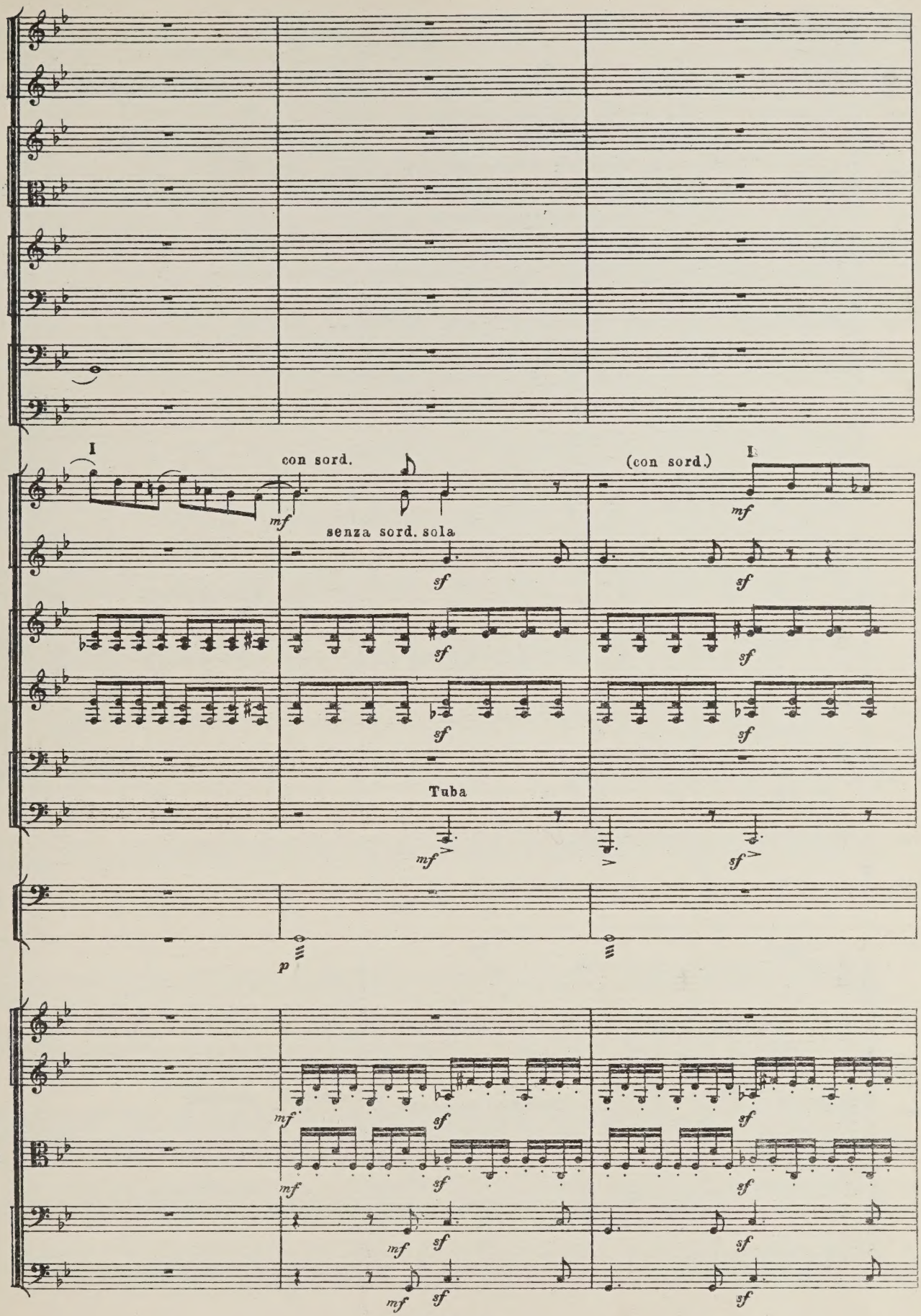

Fl.
Cl.
Cl. b.
Fag.
Tr-ba
Cor.
Tuba
Cassa
Arpa
Piano
Archi
I
p espres.
f
mf
legato

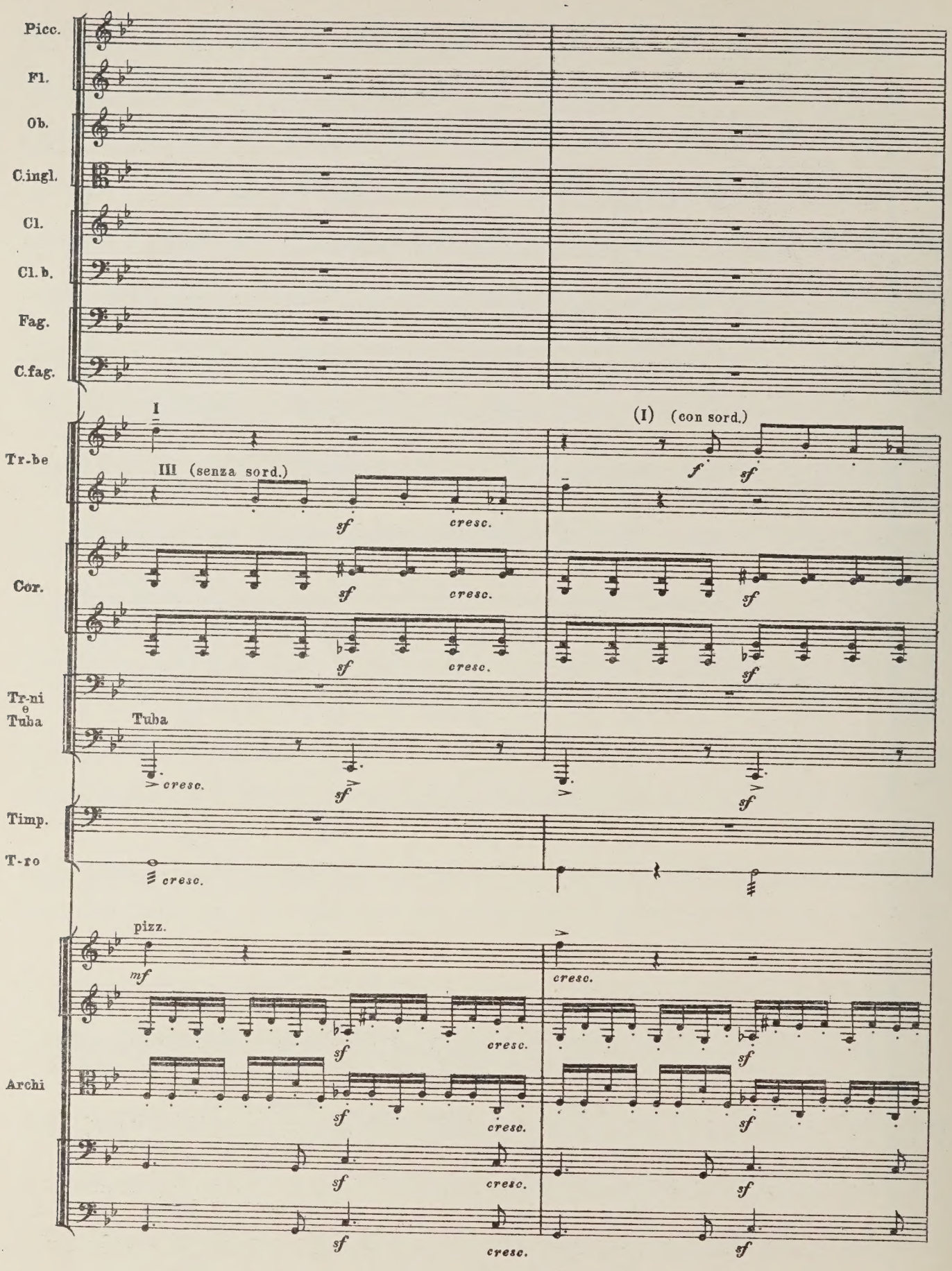

I
Fl.
Cl.
Cl. b.
Fag.
Tr-be
Cor.
Tuba
Cassa
Arpa
Piano
Archi
f
dim.
p
I
con sord.
I sola
mf
a2
pp
div.
unis.

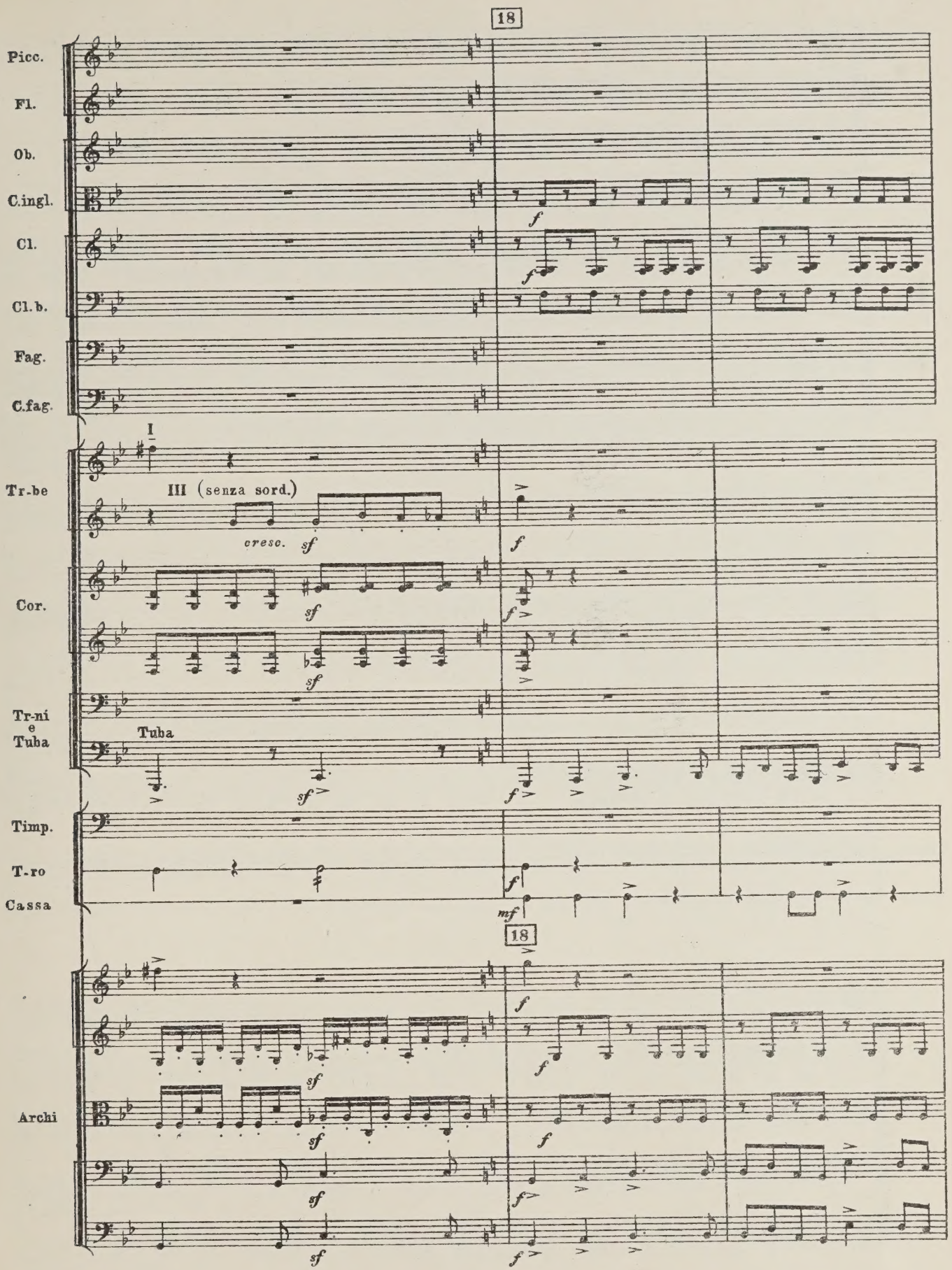

16
Allegro
Picc.
Fl.
a2
mf
Ob.
a2
mf
C.ingl.
mf
Cl.
mf
Cl. b.
mf
Fag.
mf
C.fag.
mf
I
I-II
Tr - be
III
Cor.
Tr-ni
e
Tuba
III
mf
f
a2
Piano
16
Allegro
Archi
mf
f

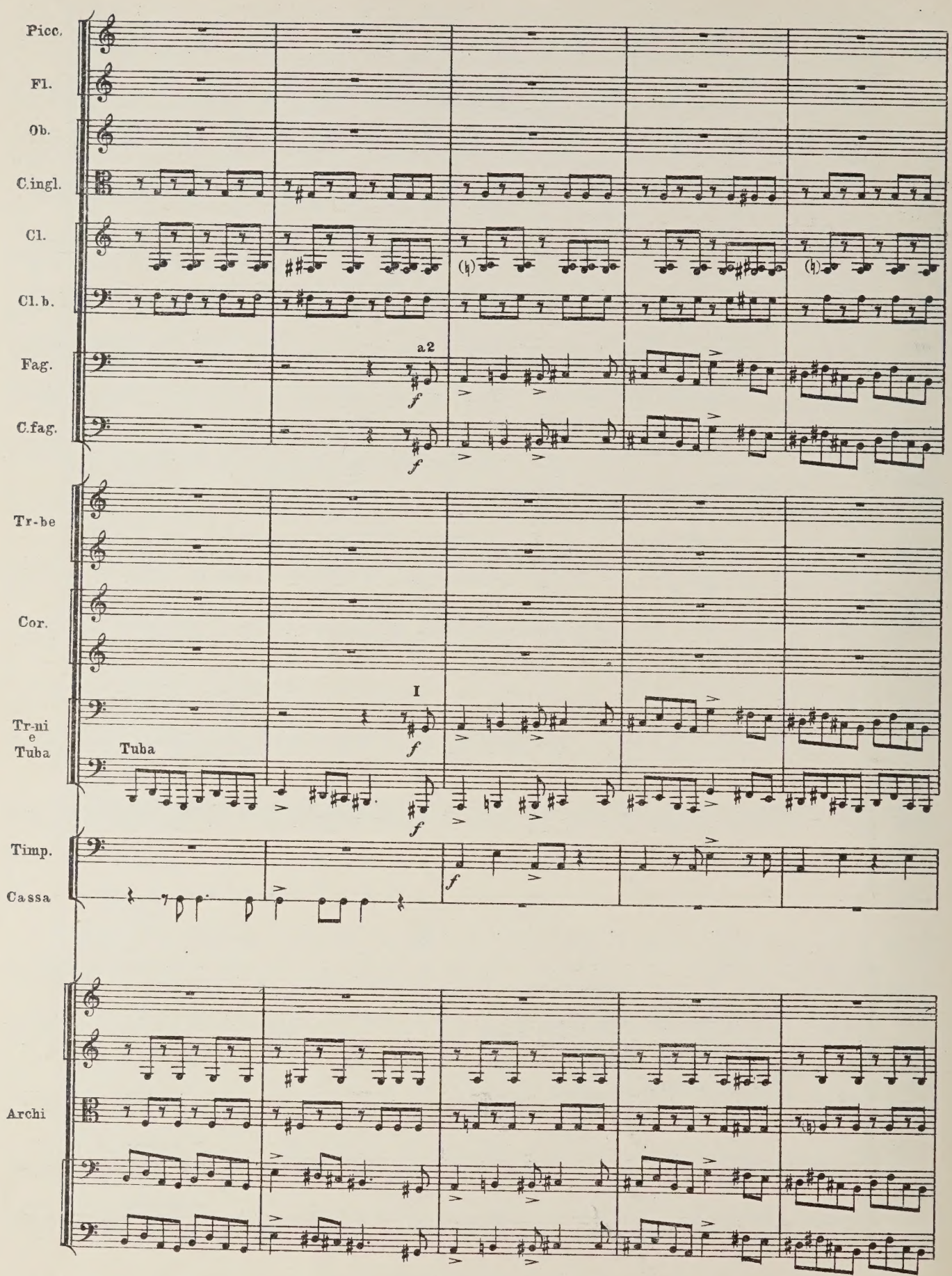

17
Picc.
Fl.
Ob.
C.ingl.
Cl.
Cl. b.
Fag.
C.fag.
a2
II sola
senza sord.
senza sord.
sola
I-II Tr-be III
Cor.
Tr-ni
Tuba
Piatti
Piano
Archi
ff
f
p

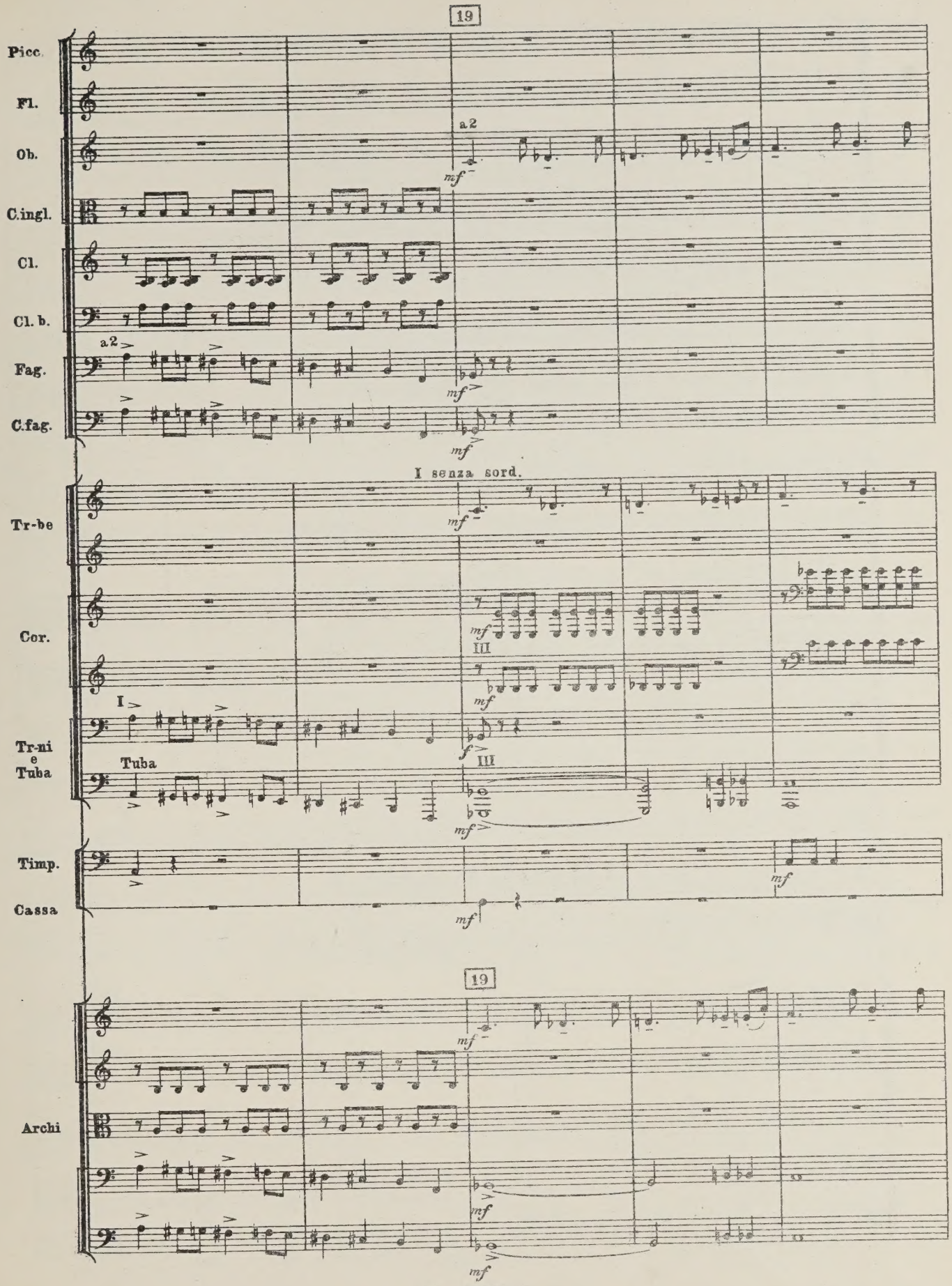

Picc.
Fl.
Ob.
C.ingl.
Cl.
Cl.b.
Fag.
C.fag.
a2
con sord. I sola
Tr-be
Cor.
Tr-ni e Tuba
Tuba
Timp.
Cassa
Archi
ff
f

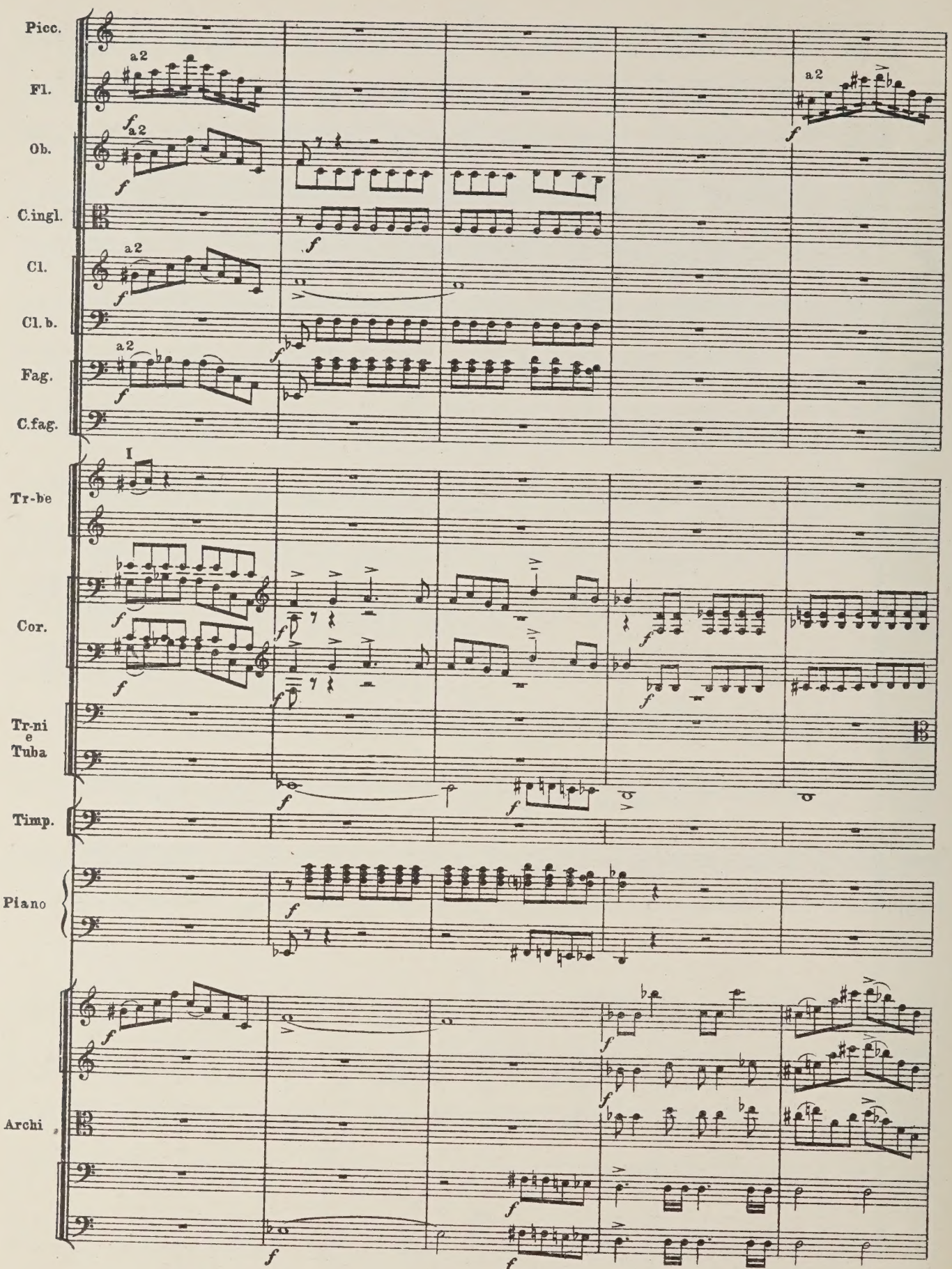

Picc.
Fl.
Ob.
C.ingl.
Cl.
Cl. b.
Fag.
C.fag.
I
con sord.
mf
senza sord. sola
(con sord.)
I
mf
Tr-be
sf
Cor.
Tr-ni e Tuba
Tuba
mf
sf
Timp.
T-ro
p
Archi

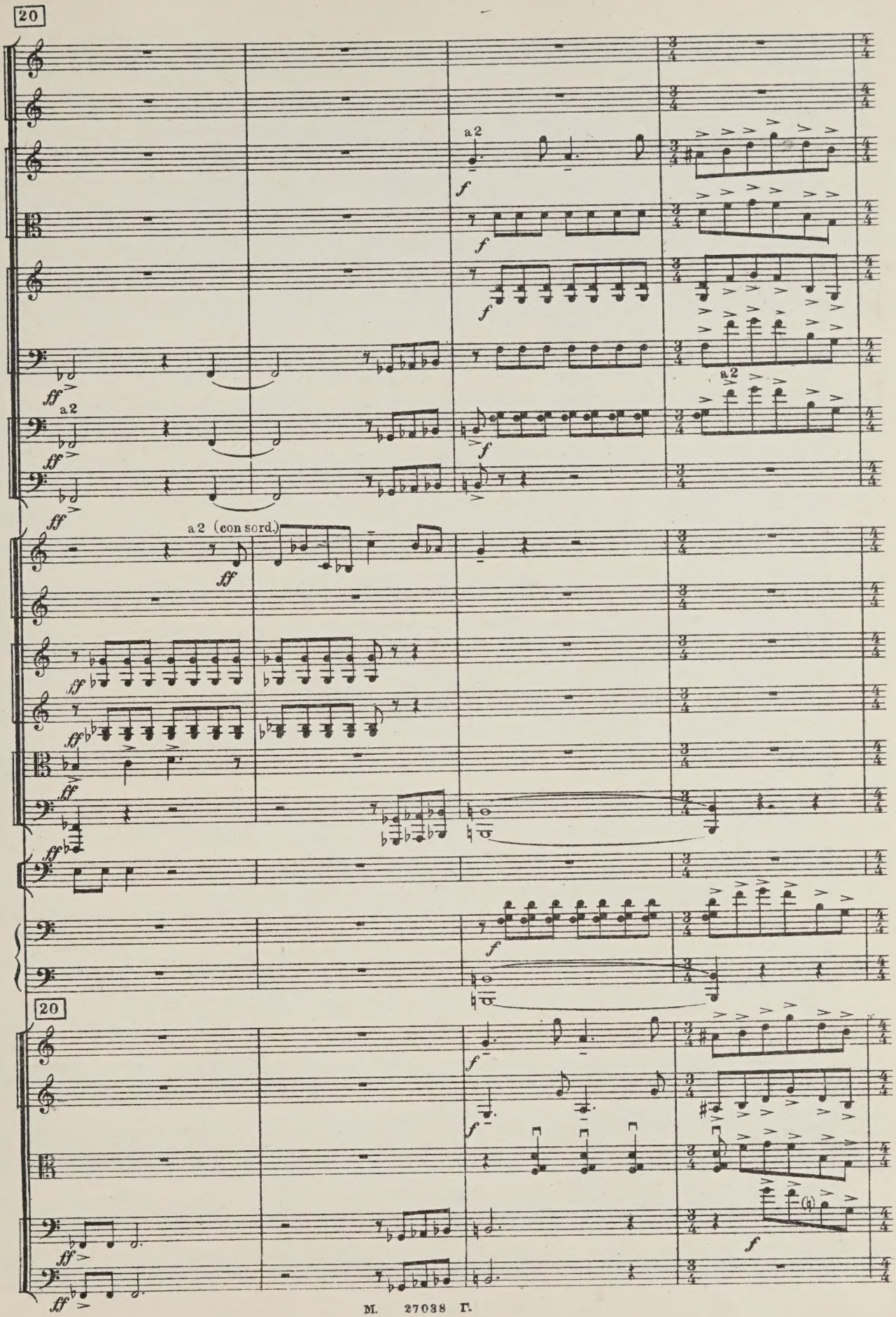

Picc.
Fl.
Ob.
C.ingl.
Cl.
Cl.b.
Fag.
C.fag.
Tr-be
Cor.
Tr-ni
Tuba
Timp.
T-ro
Archi
I
III (senza sord.)
(I) (con sord.)
Tuba
pizz.
sf
cresc.
f
mf

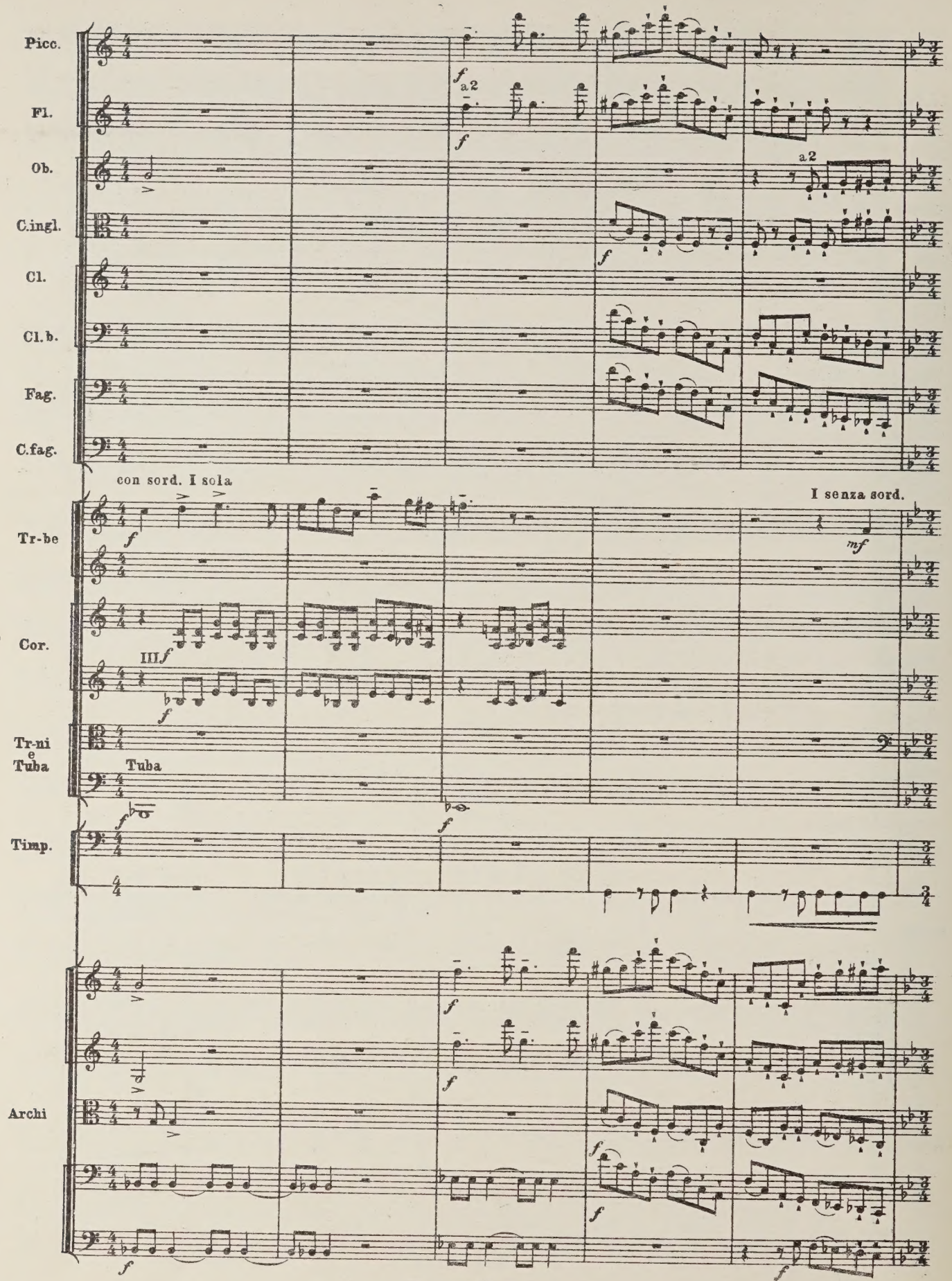

18
Picc.
Fl.
Ob.
C.ingl.
Cl.
Cl.b.
Fag.
C.fag.
I
Tr-be
III (senza sord.)
cresc.
Cor.
Tr-ni e Tuba
Tuba
Timp.
T-ro
Cassa
18
Archi

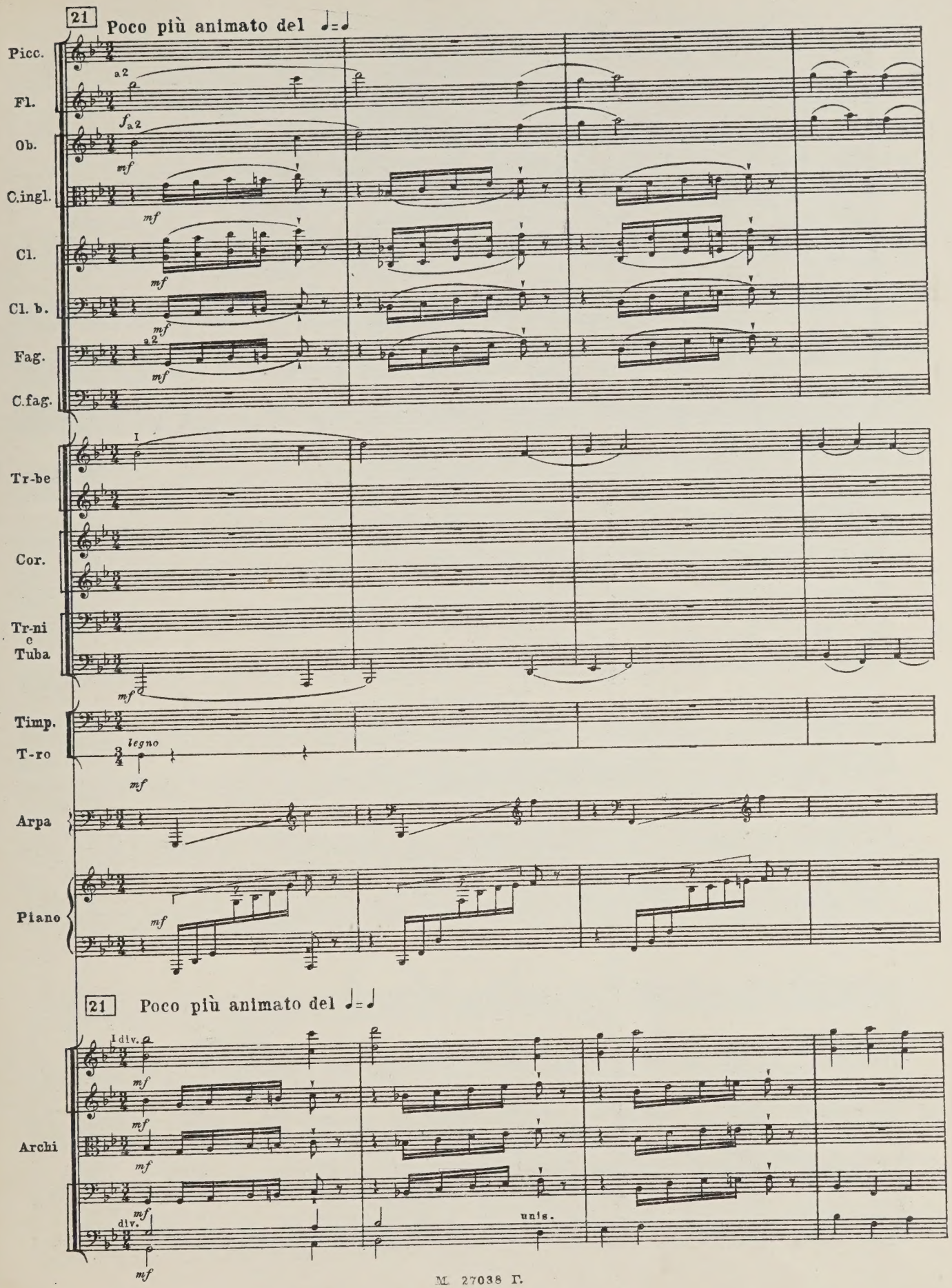

Picc.
Fl.
Ob.
C.ingl.
Cl.
Cl.b.
Fag.
C.fag.
a2
f
Tr-be
Cor.
Tr-ni
e
Tuba
I
Tuba
Timp.
Cassa
Archi

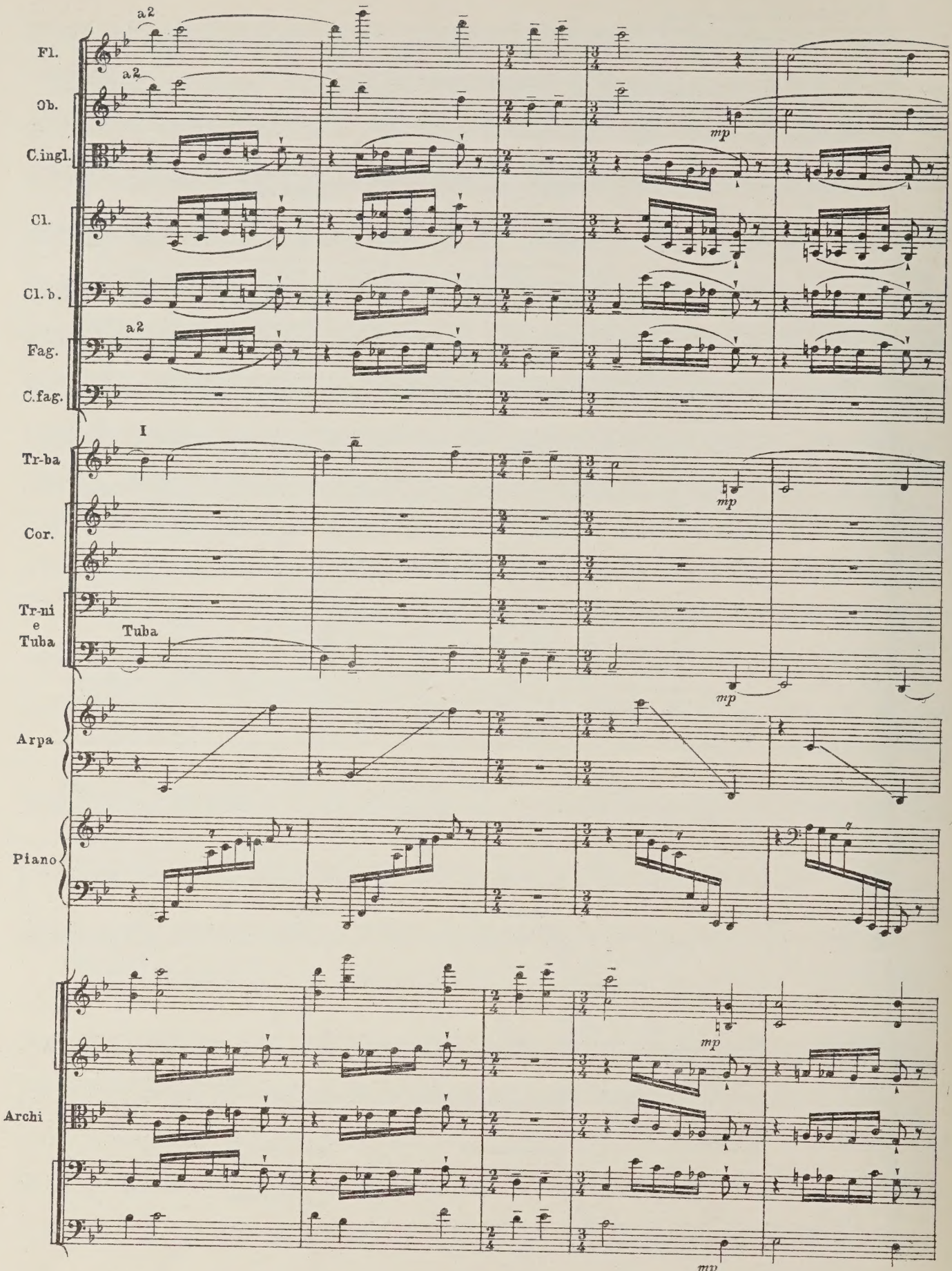

19
Picc.
Fl.
Ob.
a2
mf
C.ingl.
Cl.
Cl. b.
a2
Fag.
C.fag.
I senza sord.
Tr-be
Cor.
III
I
Tr-ni e Tuba
Tuba
f
Timp.
Cassa
19
Archi

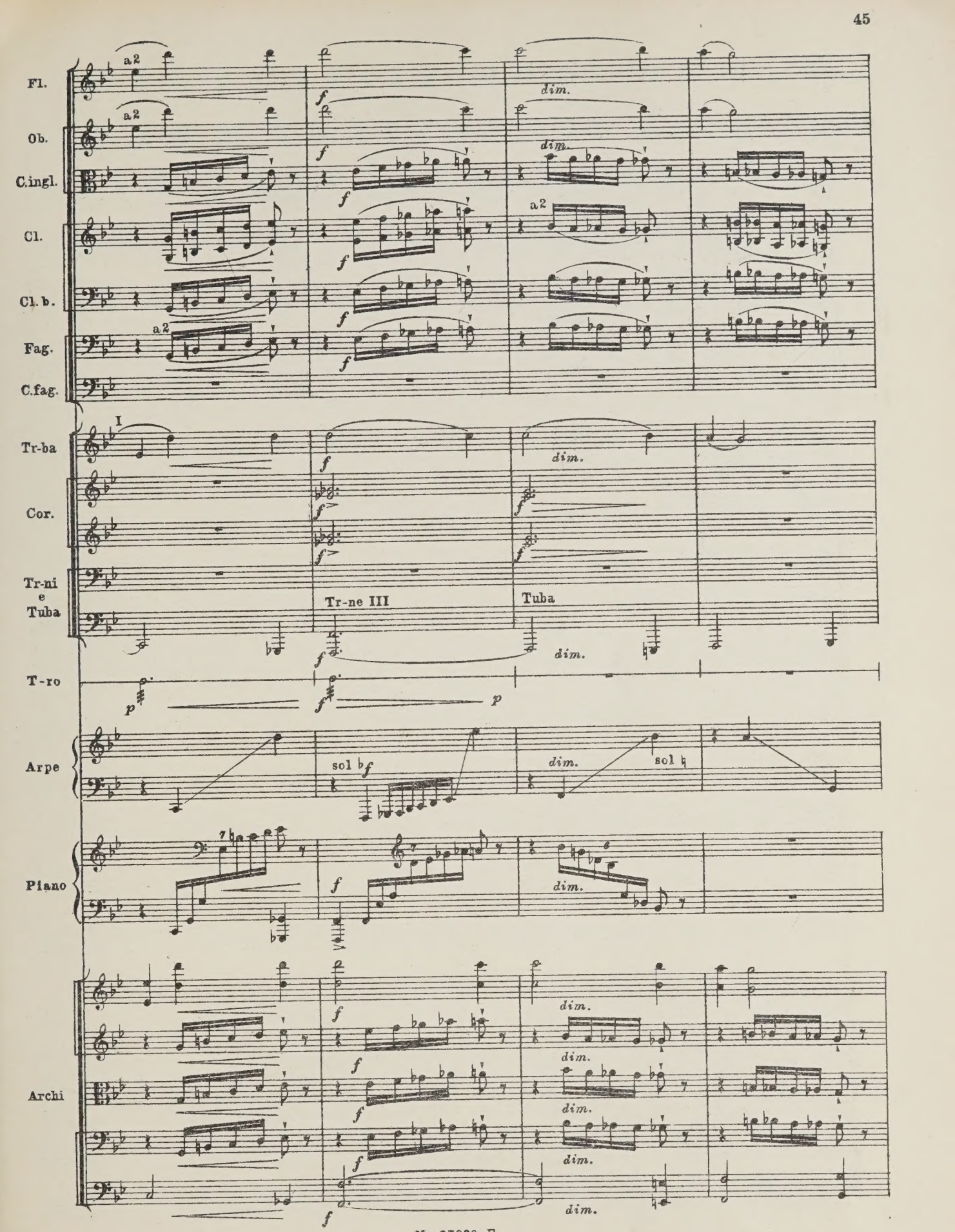

Picc.
Fl.
Ob.
C.ingl.
Cl.
Cl. b.
Fag.
C.fag.
Tr-be
Cor.
Tr-ni
e
Tuba
Timp.
Piano
Archi
a2
I

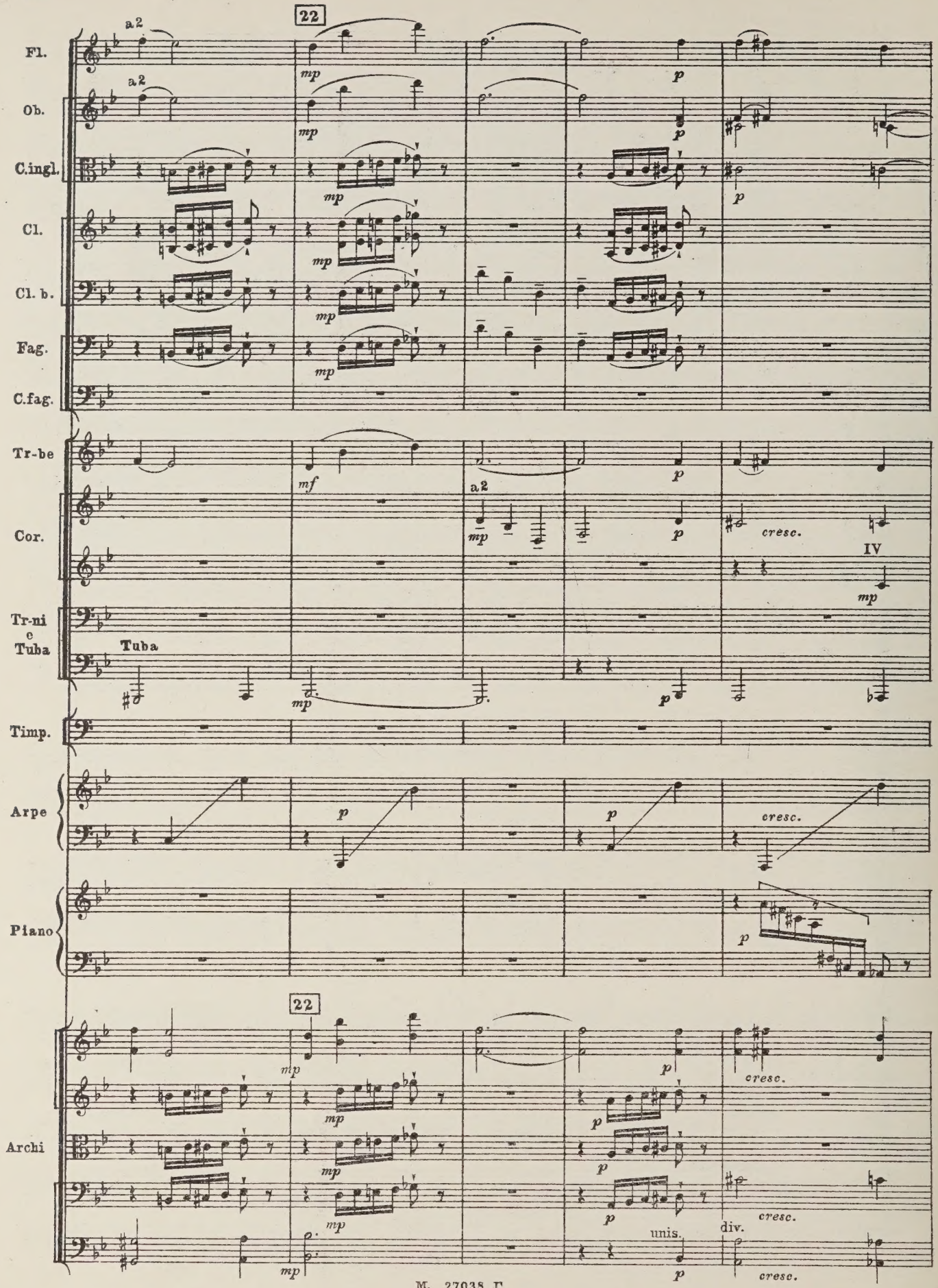

20
Picc.
Fl.
Ob.
C.ingl.
Cl.
Cl.b.
Fag.
C.fag.
Tr-be
Cor.
Tr-ni
e
Tuba
Timp.
Piano
20
Archi
a2
a2 (con sord.)
ff
f

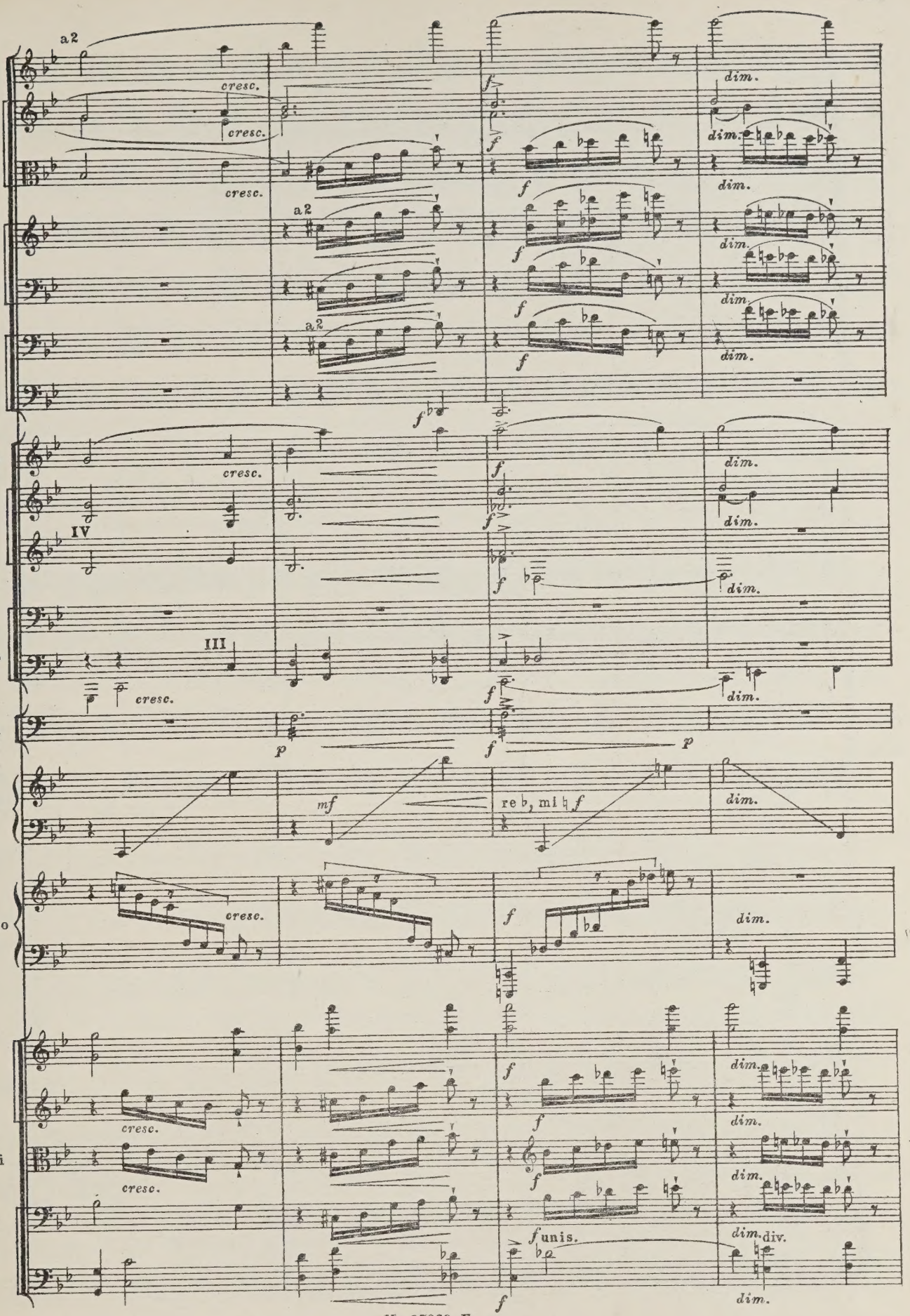

Picc.
Fl.
Ob.
C.ingl.
Cl.
Cl.b.
Fag.
C.fag.
a2
a2
con sord. I sola
I senza sord.
Tr-be
Cor.
III
Tr-ni e Tuba
Tuba
Timp.
Archi

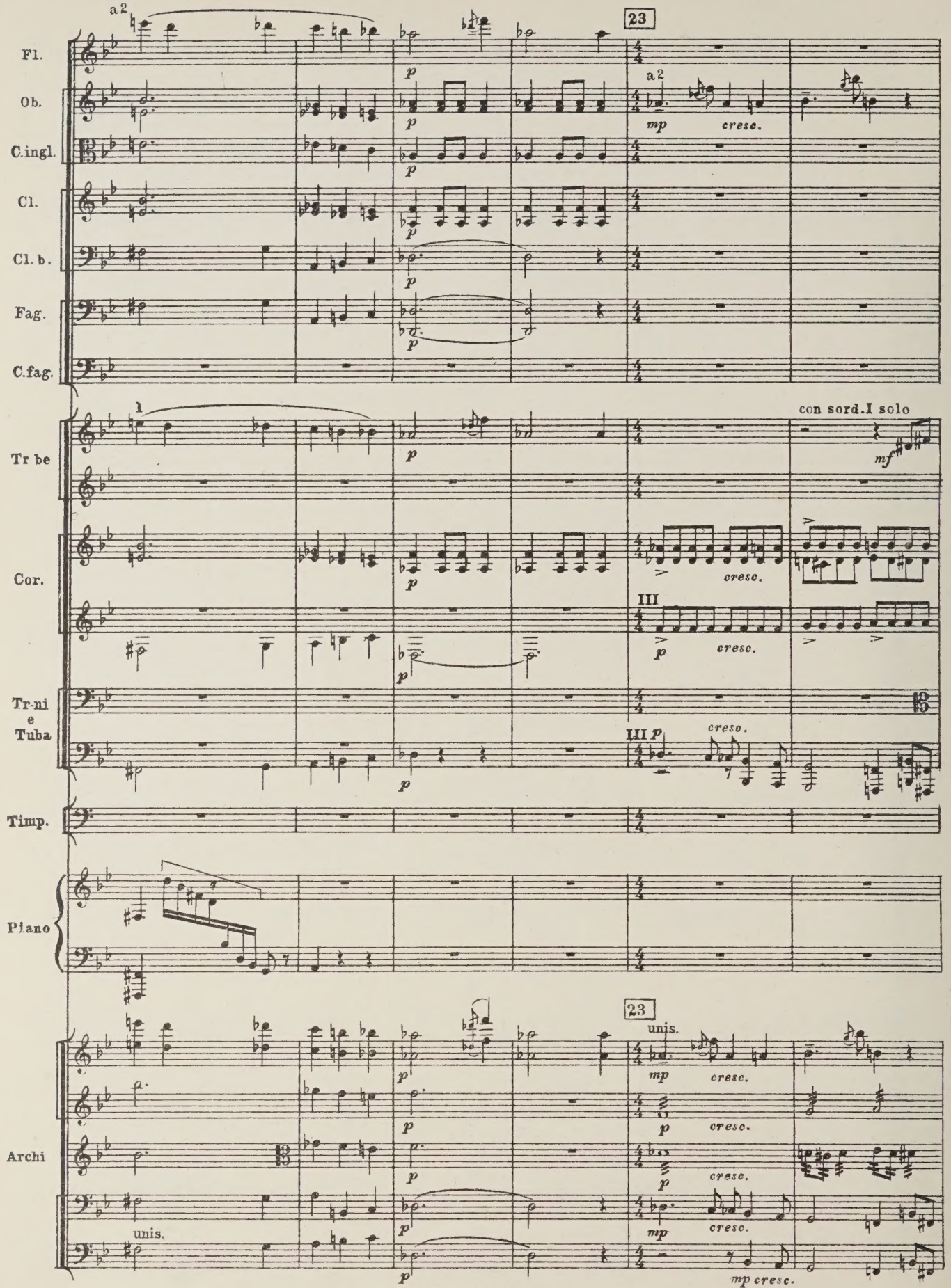

21
Poco più animato del
Picc.
Fl.
Ob.
C.ingl.
Cl.
Cl. b.
Fag.
C.fag.
Tr-be
Cor.
Tr-ni
c
Tuba
Timp.
T-ro
legno
Arpa
Piano
21
Poco più animato del
Archi
1 div.
div.
unis.

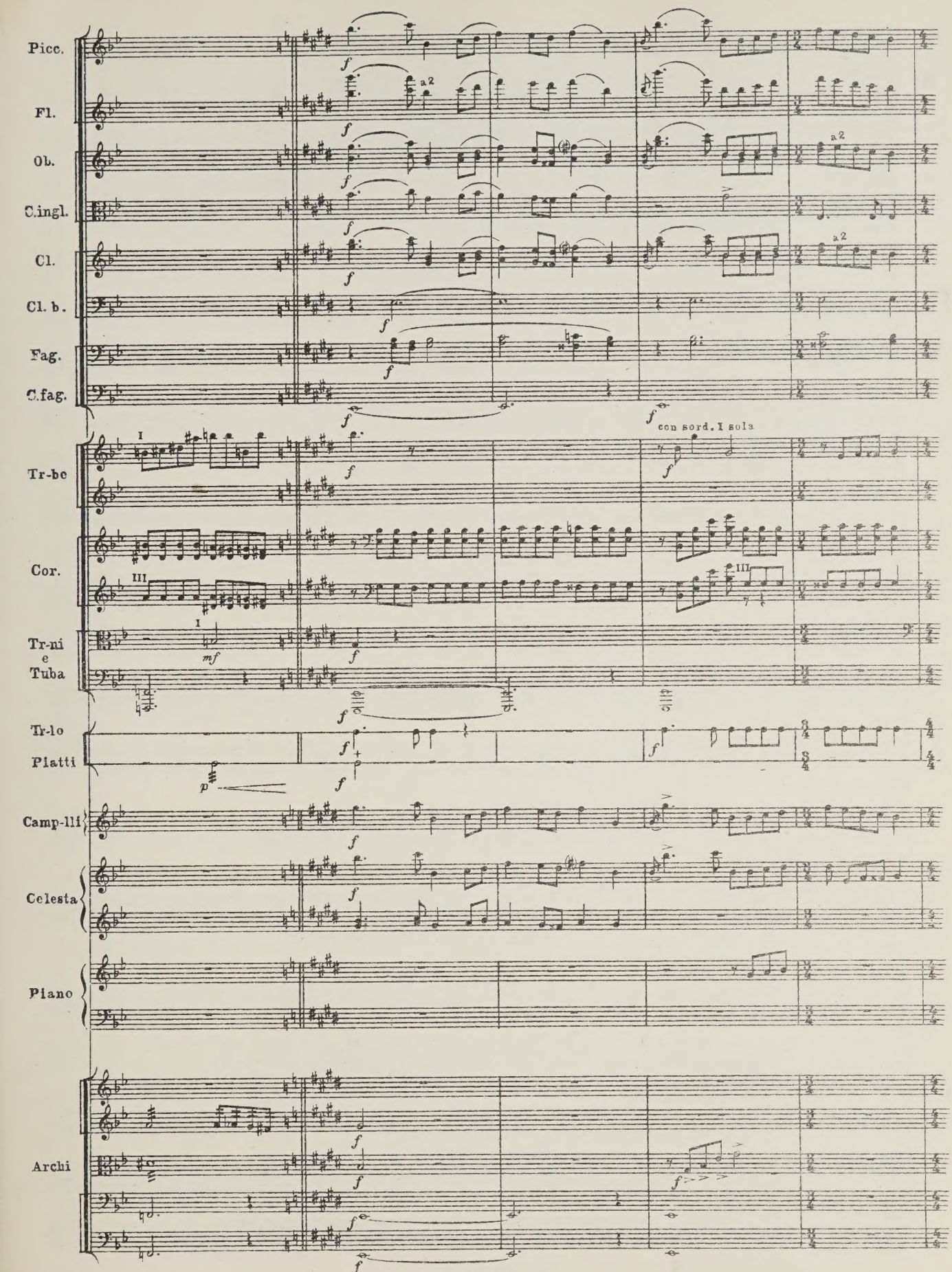

Fl.
Ob.
C.ingl.
Cl.
Cl. b.
Fag.
C.fag.
Tr-ba
Cor.
Tr-ni e Tuba
Arpa
Piano
Archi
a2
I
Tuba
mp

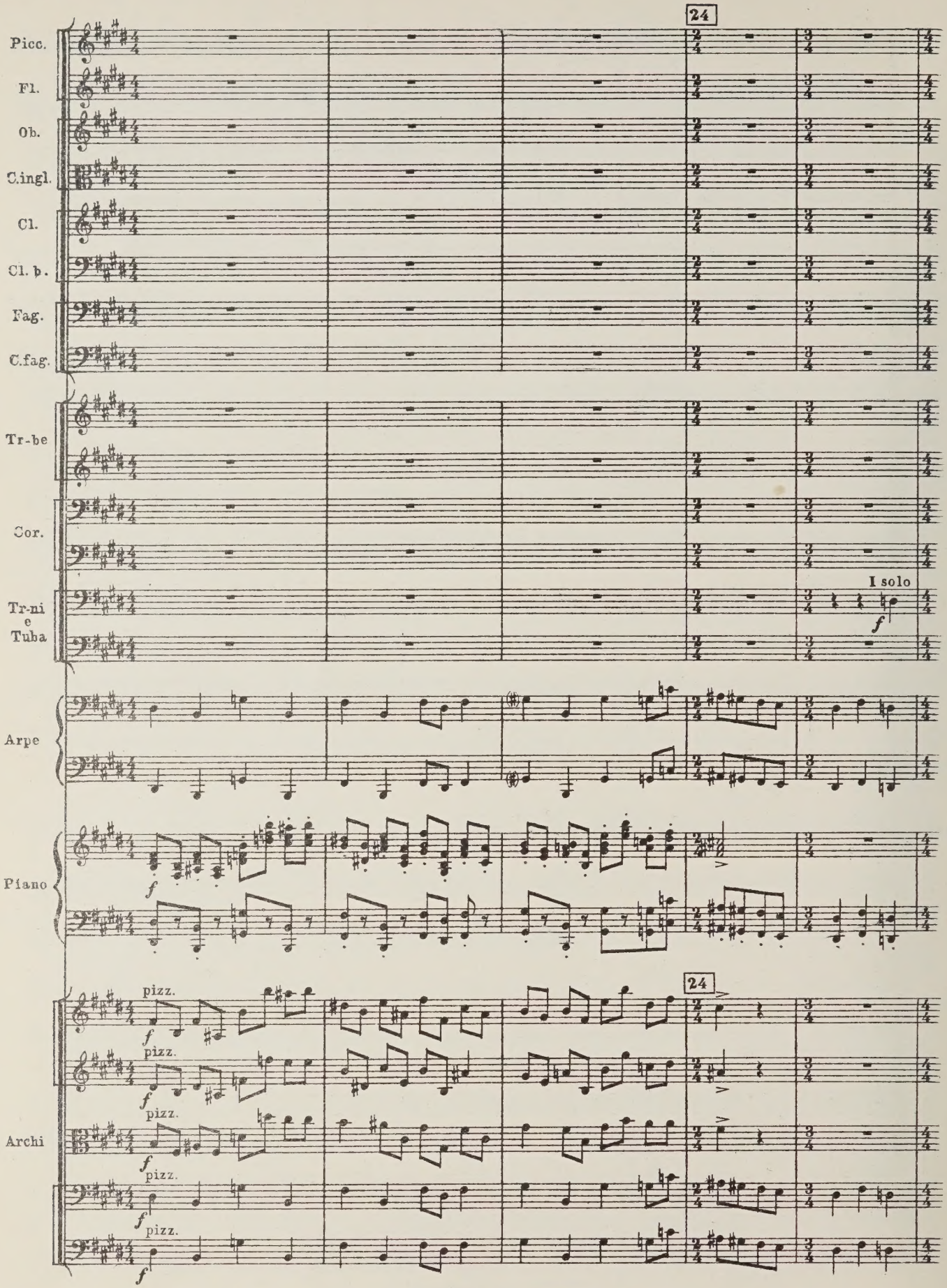

Fl.
Ob.
C.ingl.
Cl.
Cl. b.
Fag.
C.fag.
Tr-ba
Cor.
Tr-ni
e
Tuba
T-ro
Arpe
Piano
Archi
a2
I
Tr-ne III
Tuba
dim.
sol
f
p

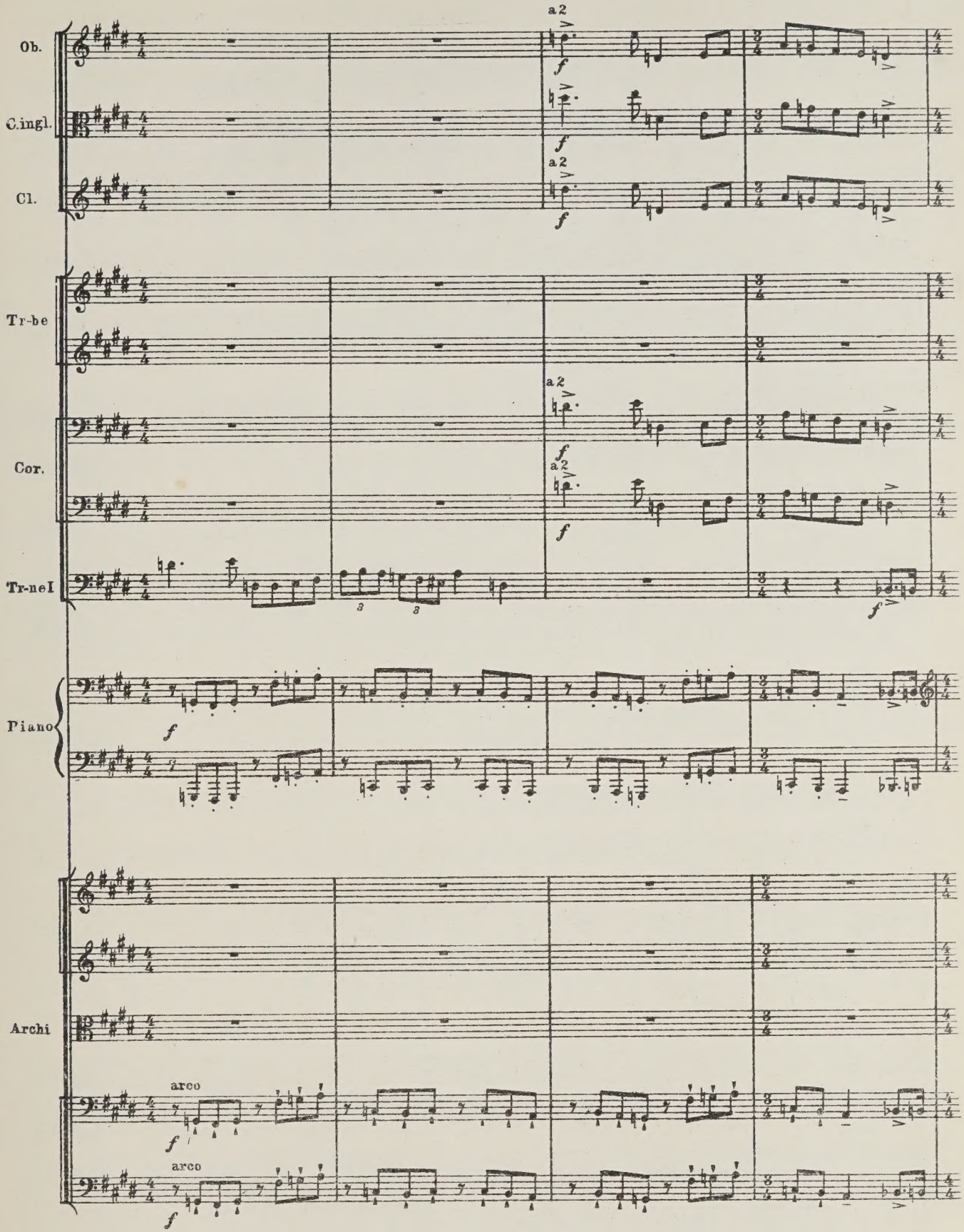

22
Fl.
Ob.
C.ingl.
Cl.
Cl. b.
Fag.
C.fag.
Tr-be
Cor.
Tr-ni
e
Tuba
Timp.
Arpe
Piano
Archi
a2
mp
p
mf
cresc.
IV
Tuba
unis.
div.

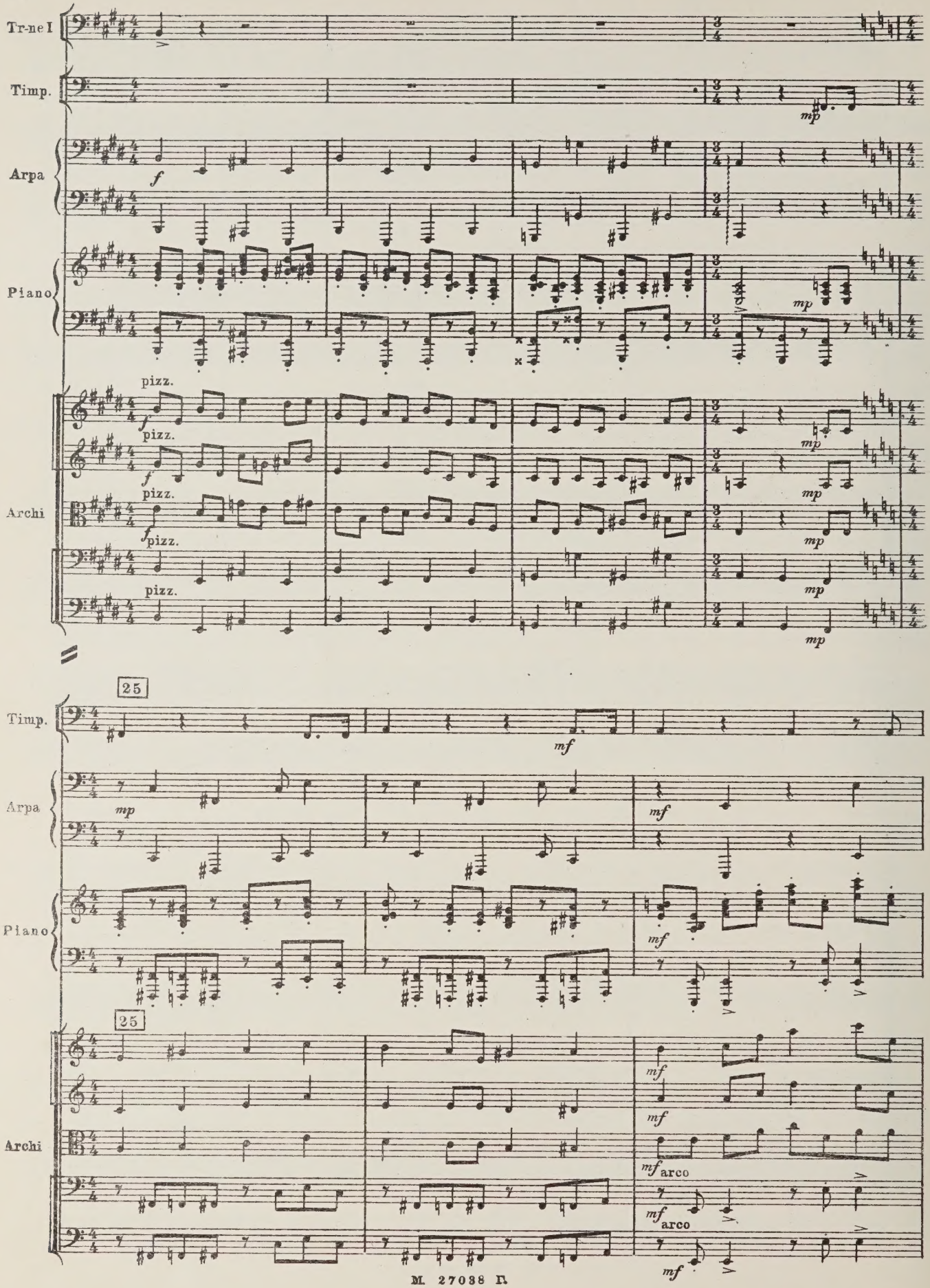

Fl.
Ob.
C.ingl.
Cl.
Cl. b.
Fag.
C.fag.
Tr-be
Cor.
Tr-ni
o
Tuba
Timp.
Arpe
Piano
Archi
a2
cresc.
dim.
f
p
mf
IV
III
re b, mi ♮ f
unis.
div.

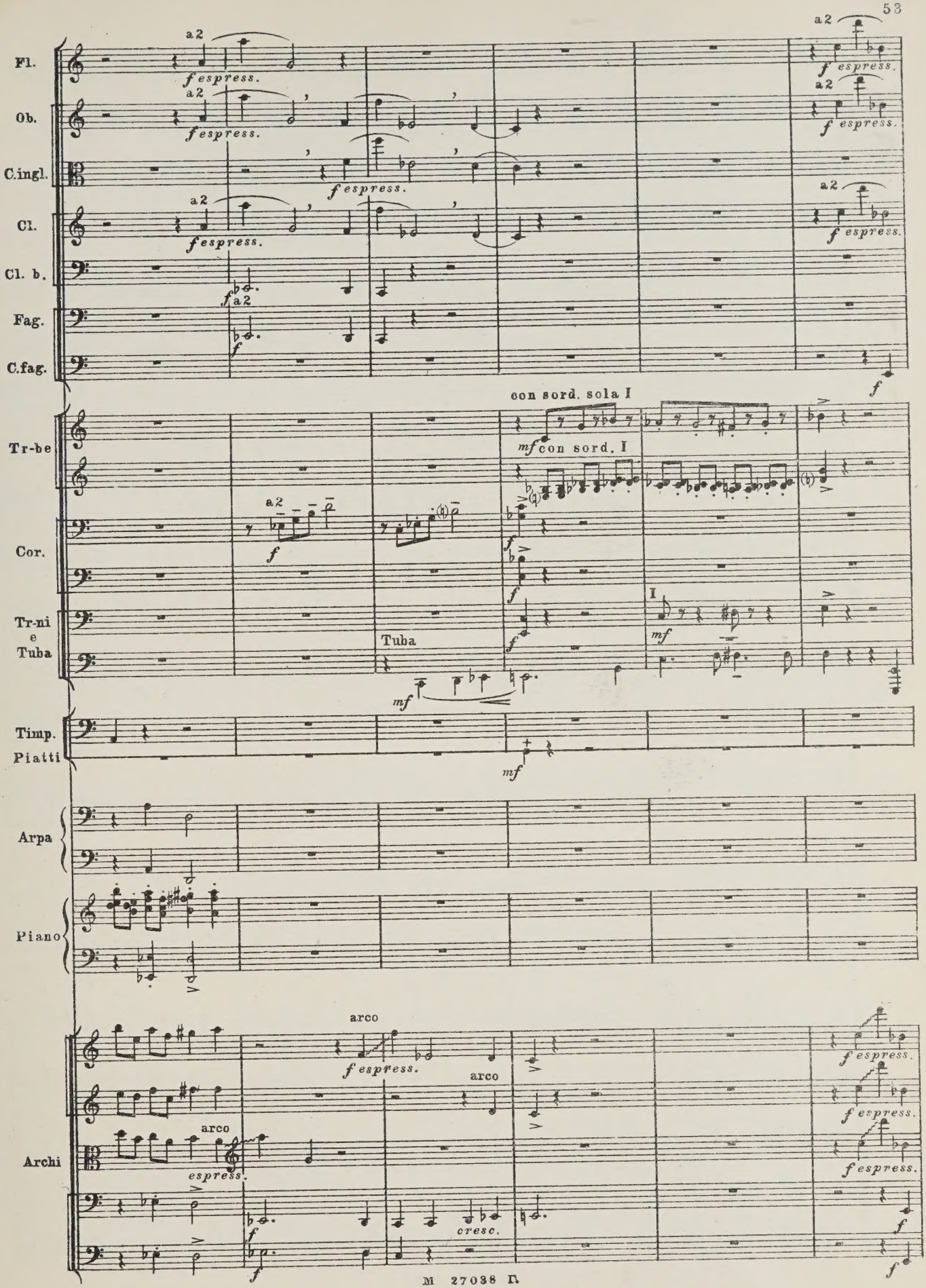

Fl.
Ob.
C.ingl.
Cl.
Cl. b.
Fag.
C.fag.
Tr be
Cor.
Tr-ni e Tuba
Timp.
Piano
Archi
a2
23
mp
cresc.
p
con sord. I solo
mf
III
unis.

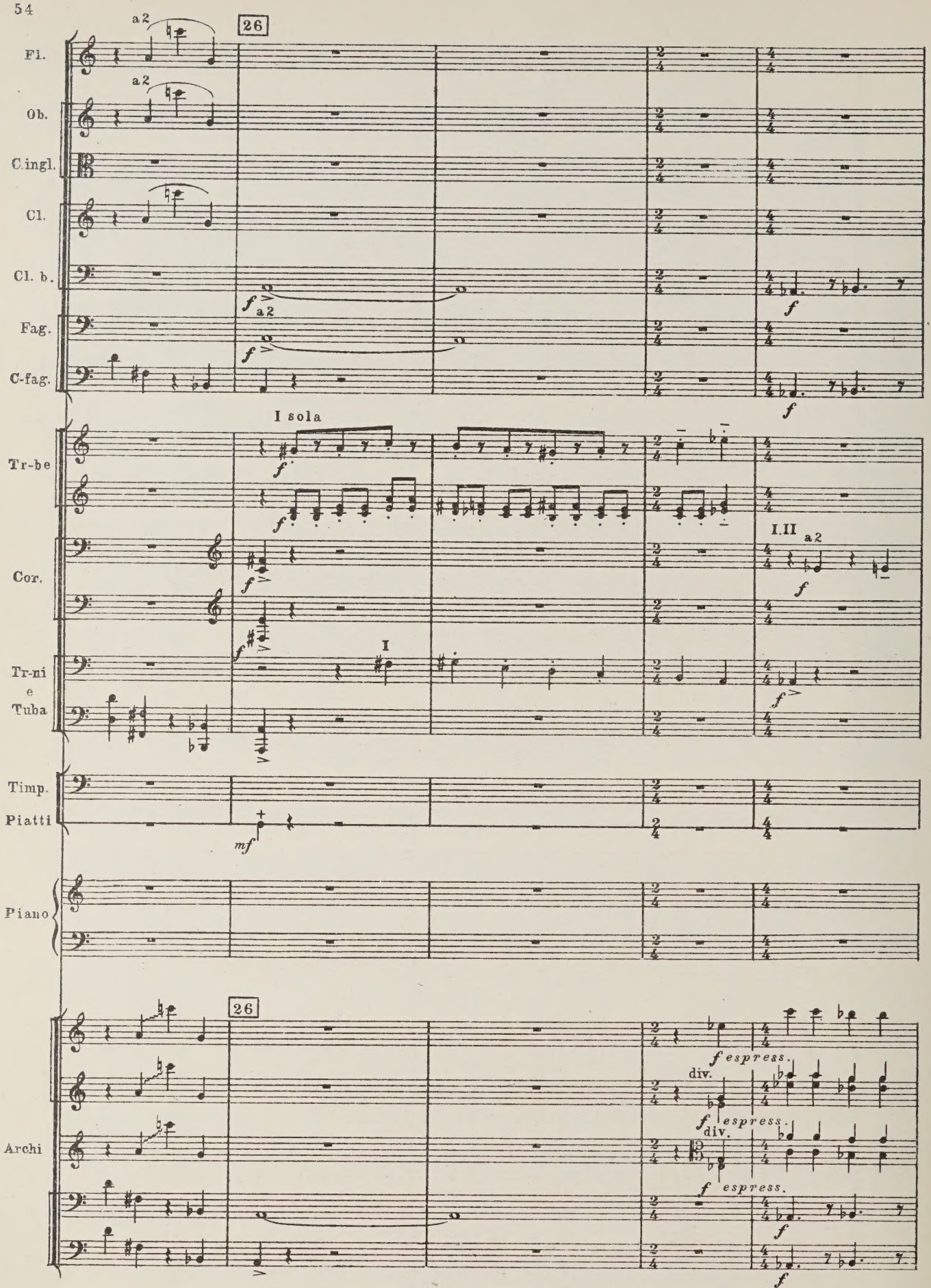

Picc.
Fl.
Ob.
C.ingl.
Cl.
Cl. b.
Fag.
C.fag.
a2
con sord. I sola
Tr-be
Cor.
Tr-ni e Tuba
Tr-lo
Piatti
Camp-lli
Celesta
Piano
Archi

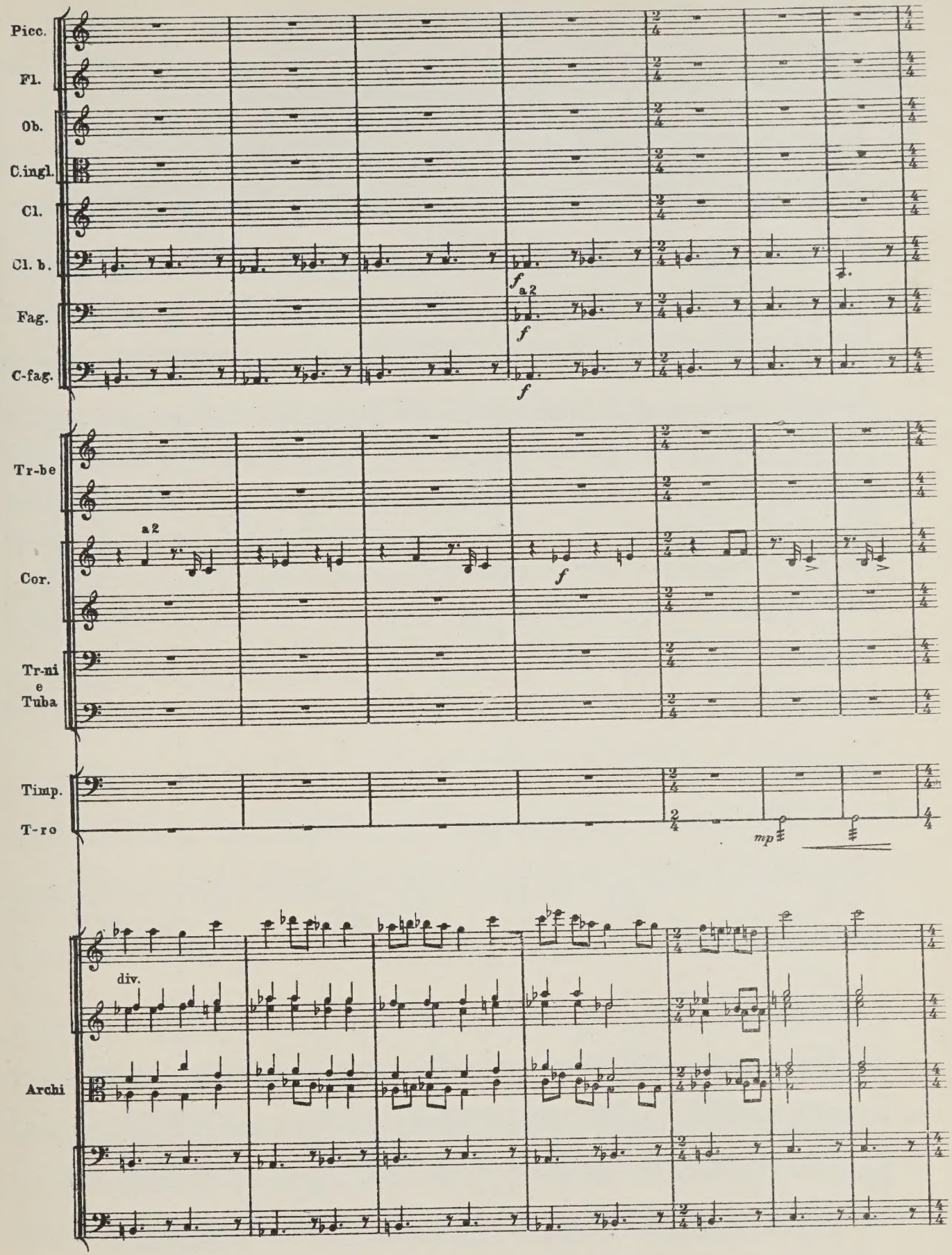

24
Picc.
Fl.
Ob.
C.ingl.
Cl.
Cl. b.
Fag.
C.fag.
Tr-be
Cor.
I solo
Tr-ni e Tuba
Arpe
Piano
pizz.
Archi

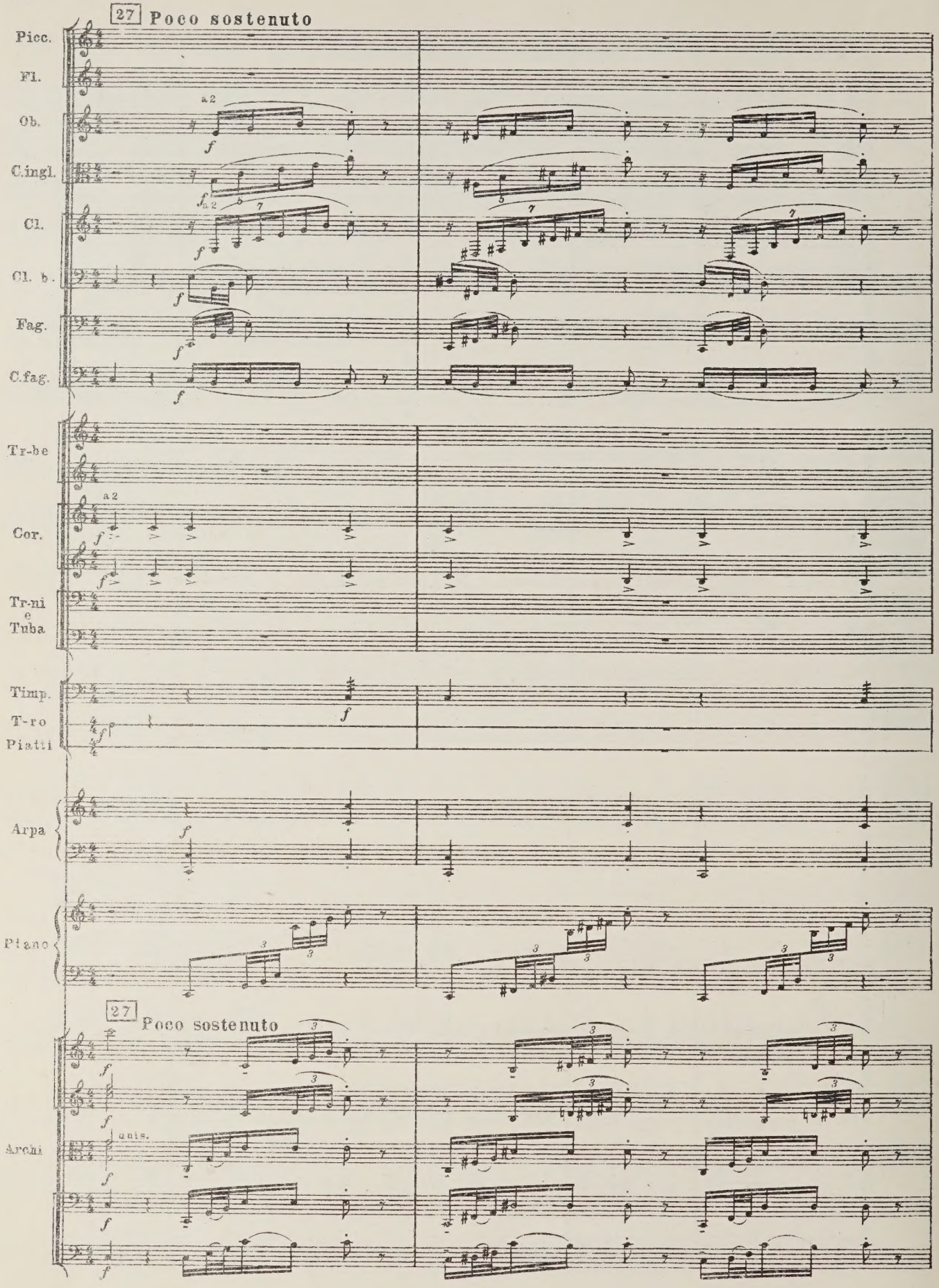

Ob.
C.ingl.
Cl.
Tr-be
Cor.
Tr-neI
Piano
Archi
a2
arco

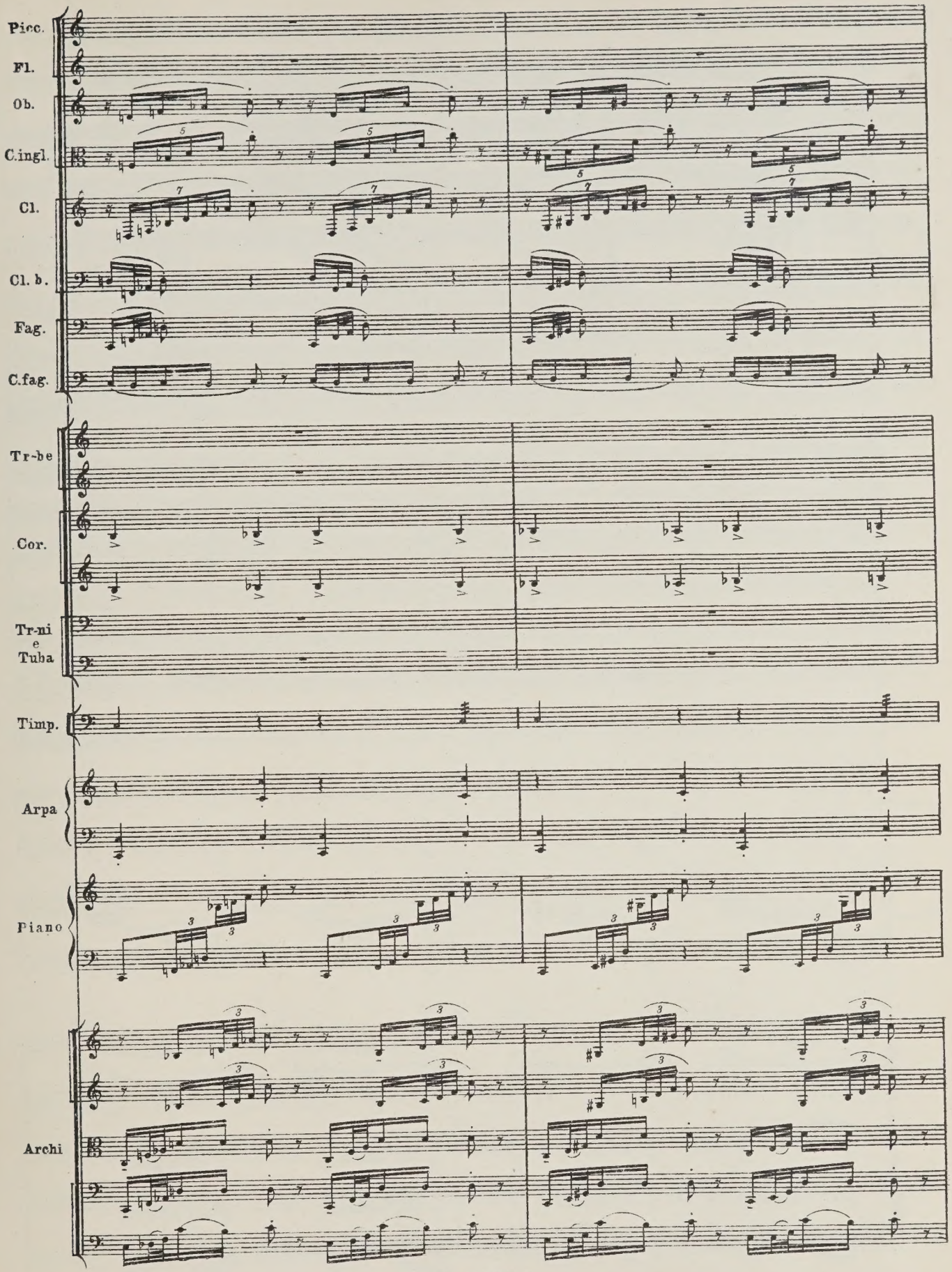

Tr-ne I
Timp.
Arpa
Piano
Archi
pizz.
25
mf
mp
arco

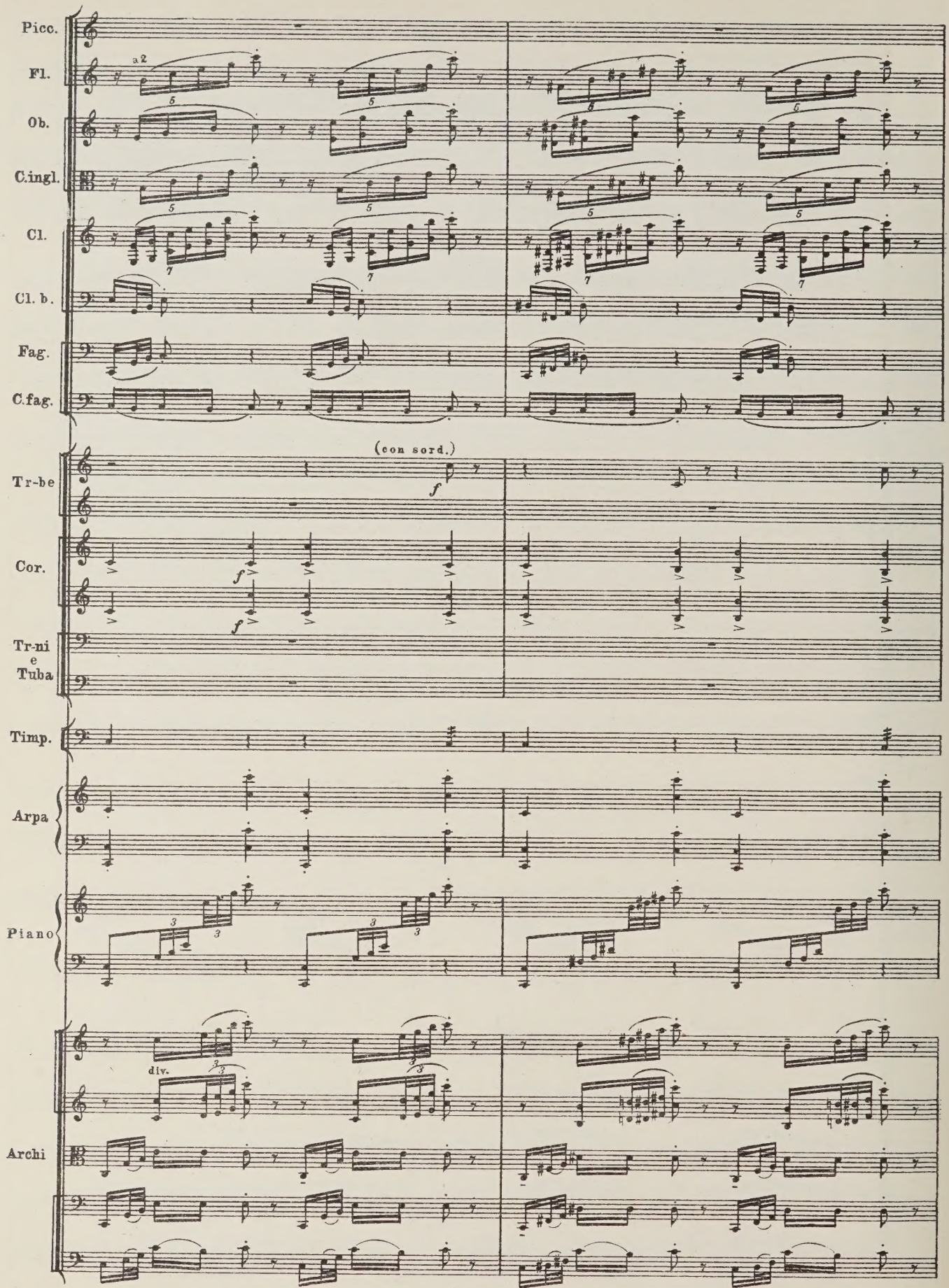

Fl.
Ob.
C.ingl.
Cl.
Cl. b.
Fag.
C.fag.
Tr-be
Cor.
Tr-ni e Tuba
Timp. Piatti
Arpa
Piano
Archi
a2
f espress.
con sord. sola I
mf con sord. I
Tuba
mf
arco
espress.
cresc.

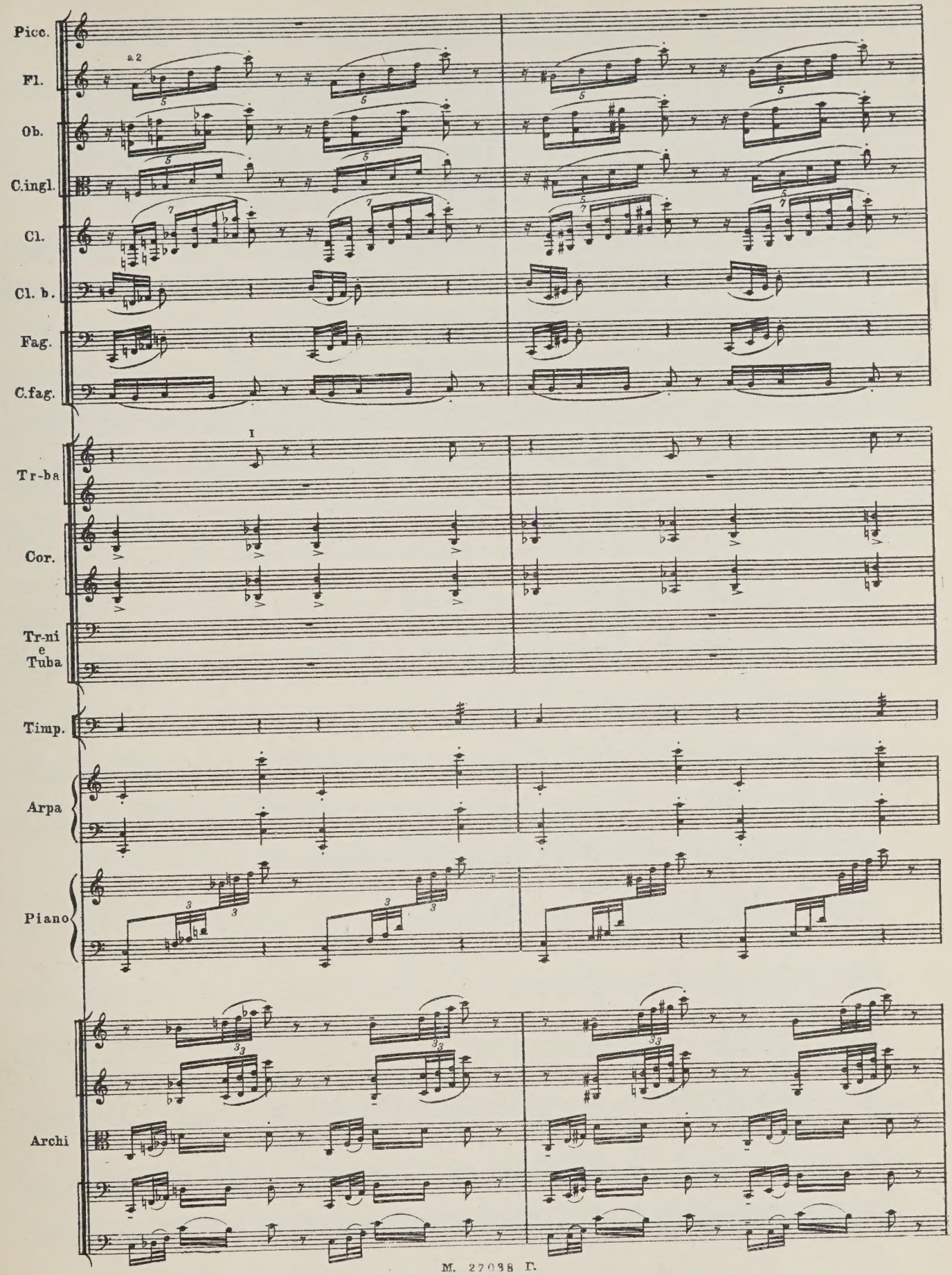

26
Fl.
a2
Ob.
a2
C.ingl.
Cl.
Cl. b.
f a2
Fag.
f
C-fag.
f
I sola
Tr-be
f
Cor.
f
I
I.II
a2
Tr-ni
e
Tuba
Timp.
Piatti
mf
Piano
26
Archi
f espress.
div.
f espress.
div.
f espress.
f
f


Picc.
Fl.
Ob.
C.ingl.
Cl.
Cl. b.
Fag.
C-fag.
f
a 2
f
f
Tr-be
Cor.
Tr-ni
e
Tuba
a 2
f
Timp.
T-ro
mp
div.
Archi

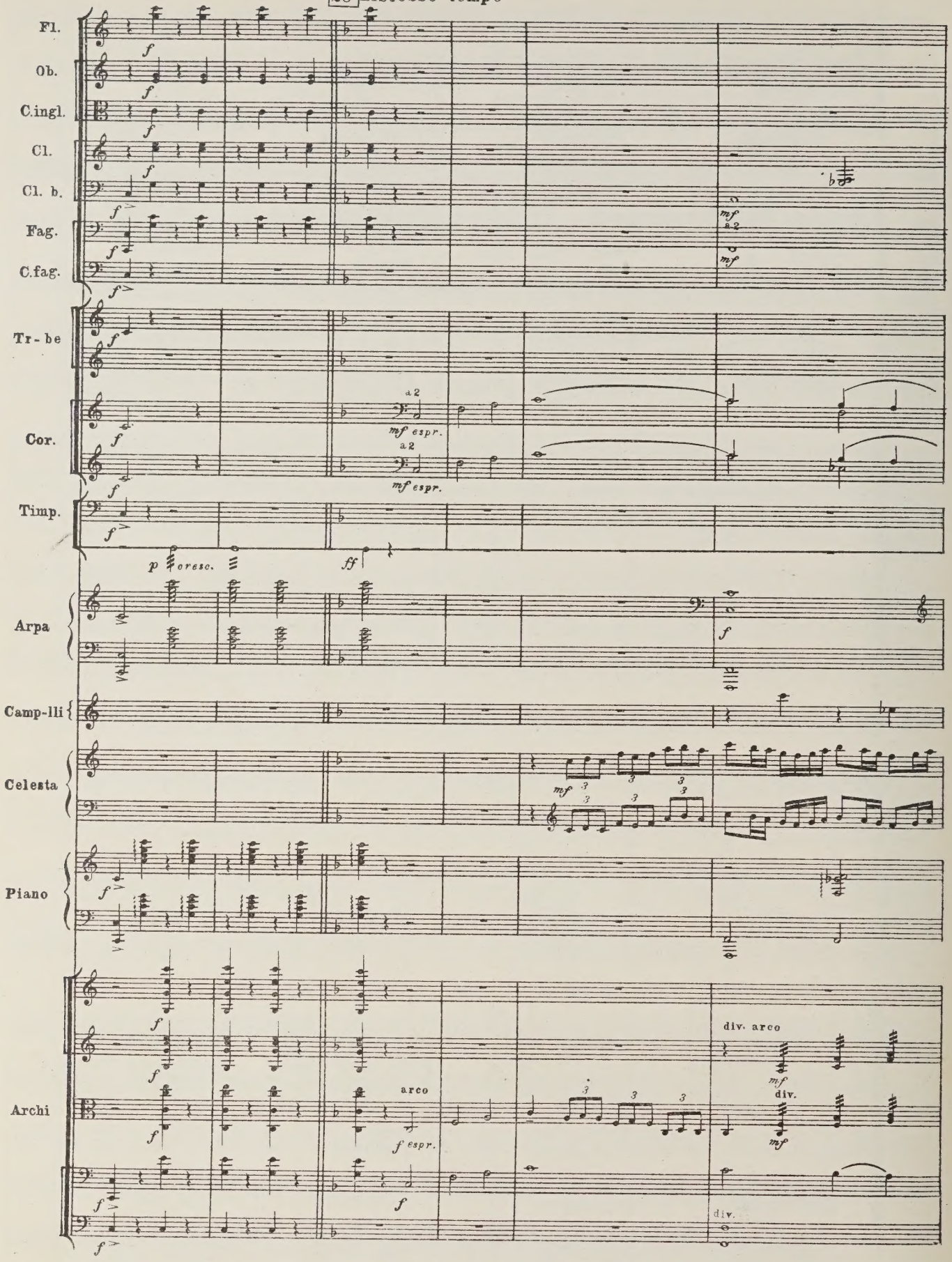

27 Poco sostenuto
Picc.
Fl.
Ob.
C.ingl.
Cl.
Cl. b.
Fag.
C.fag.
Tr-be
Cor.
Tr-ni e Tuba
Timp.
T-ro
Piatti
Arpa
Piano
27 Poco sostenuto
Archi
a2
unis.

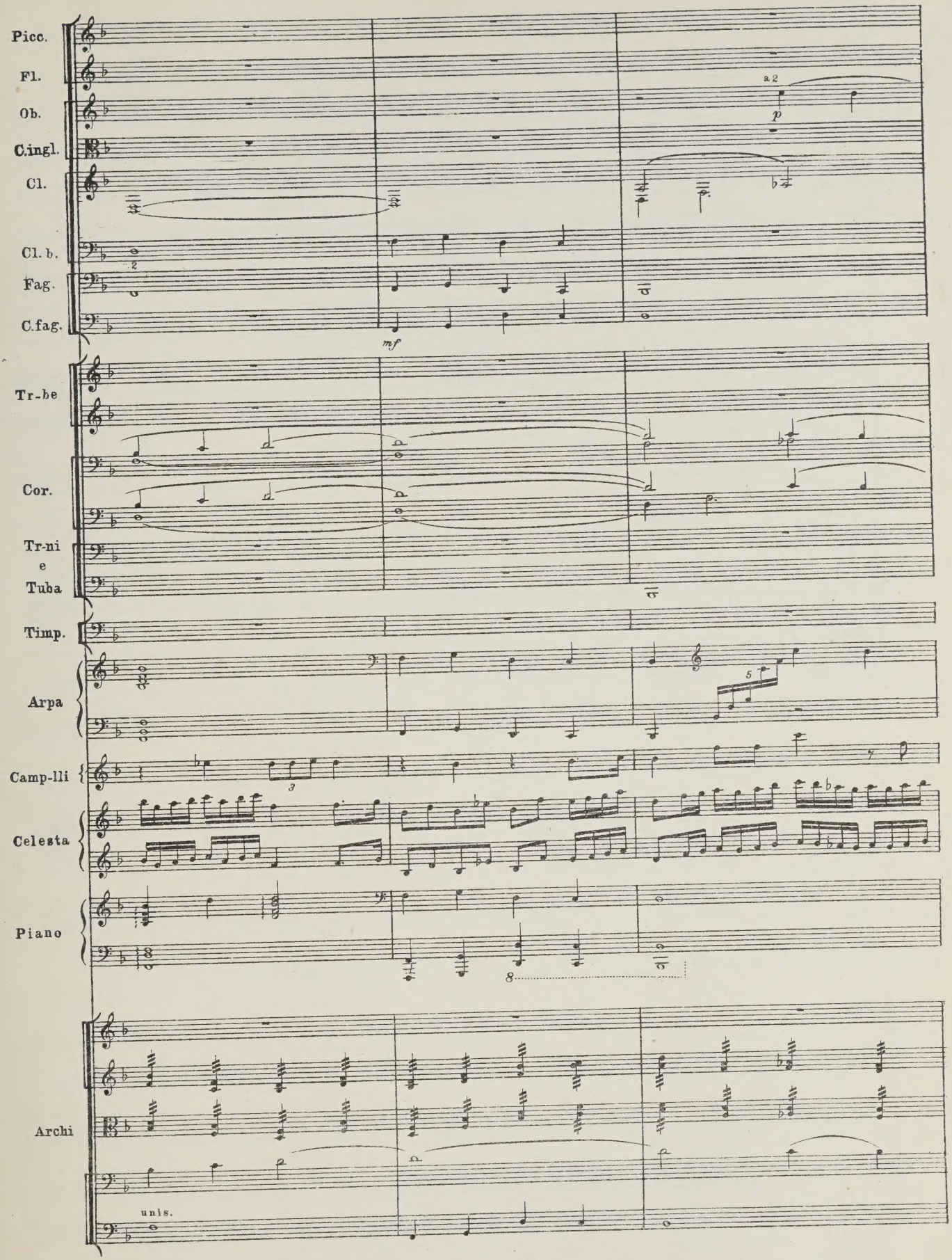

Picc.
Fl.
Ob.
C.ingl.
Cl.
Cl. b.
Fag.
C.fag.
Tr-be
Cor.
Tr-ni
e
Tuba
Timp.
Arpa
Piano
Archi

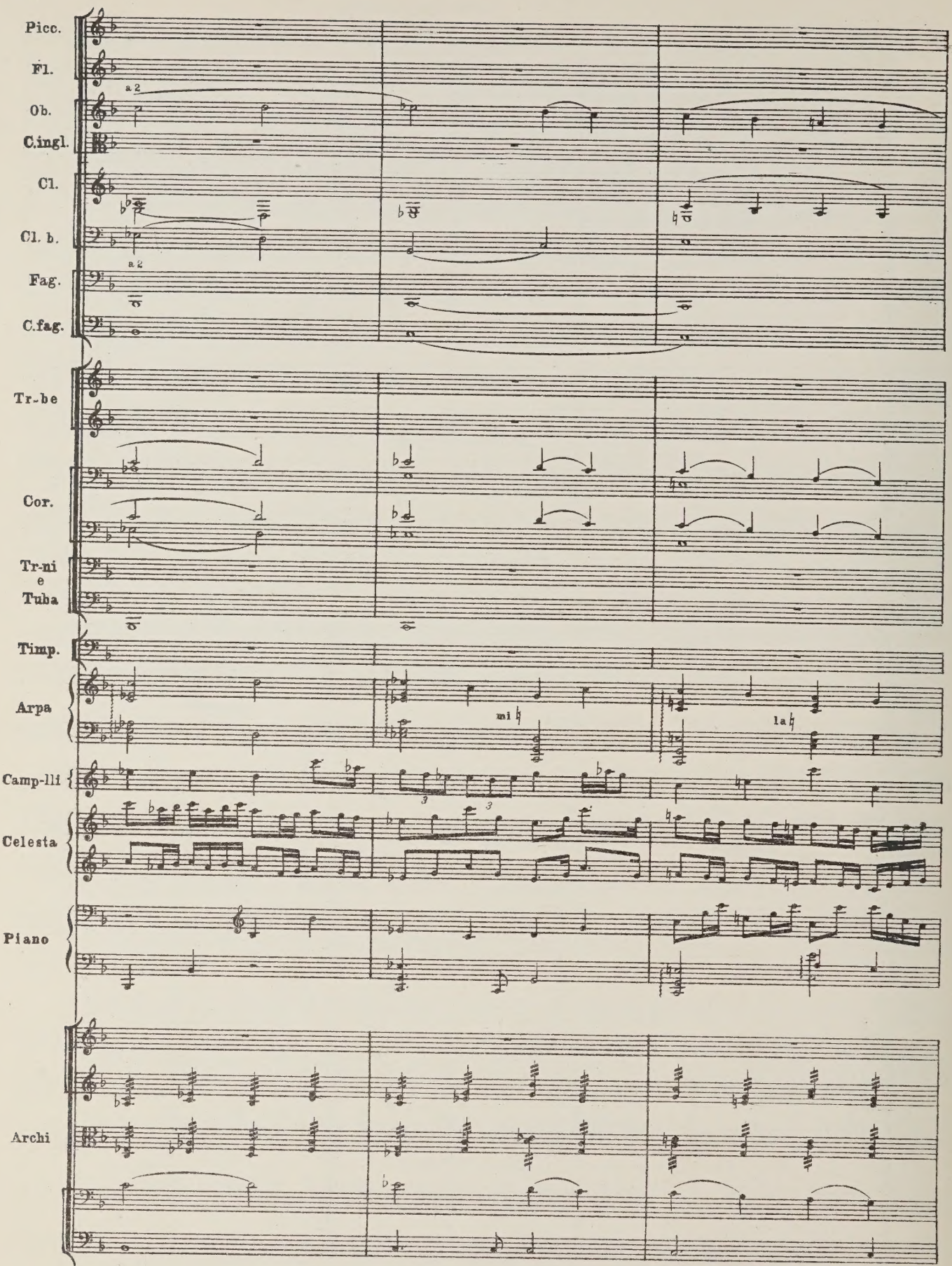

Picc.
Fl.
a2
Ob.
C.ingl.
Cl.
Cl. b.
Fag.
C.fag.
(con sord.)
Tr-be
Cor.
Tr-ni
e
Tuba
Timp.
Arpa
Piano
div.
Archi


Picc.
Fl.
a 2
Ob.
C.ingl.
Cl.
Cl. b.
Fag.
C.fag.
I
Tr-ba
Cor.
Tr-ni
e
Tuba
Timp.
Arpa
Piano
Archi

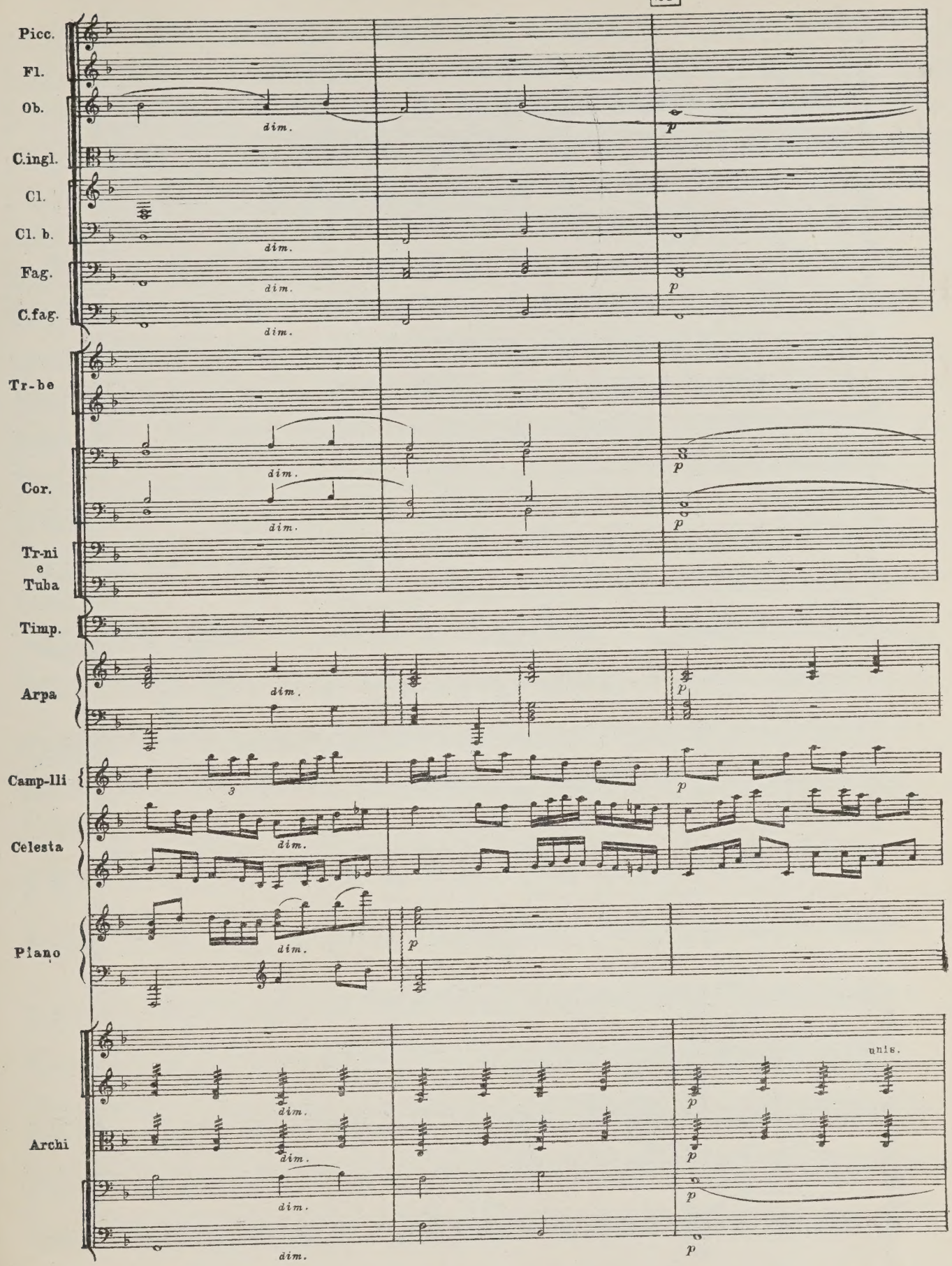
28 Listesso tempo

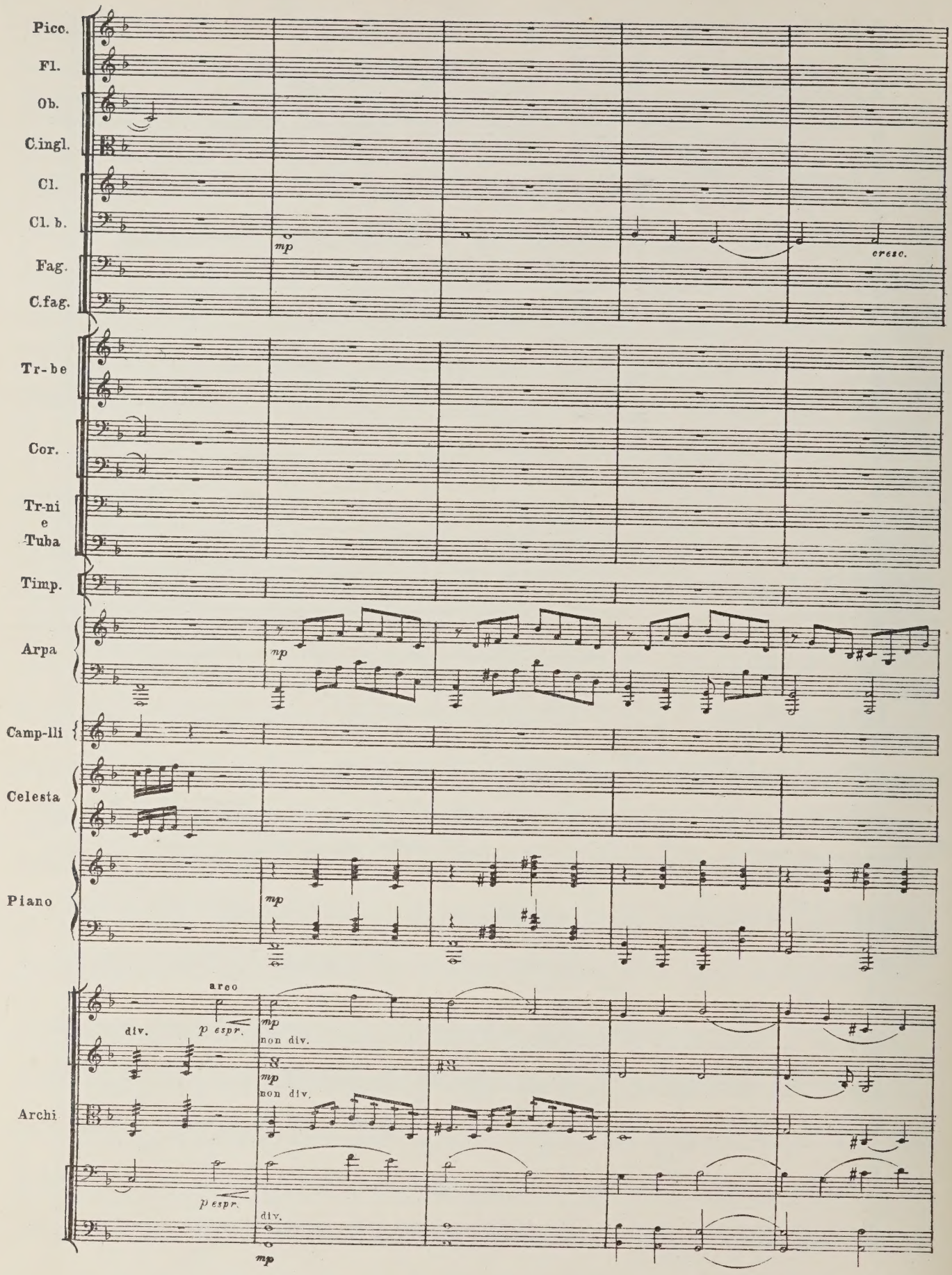


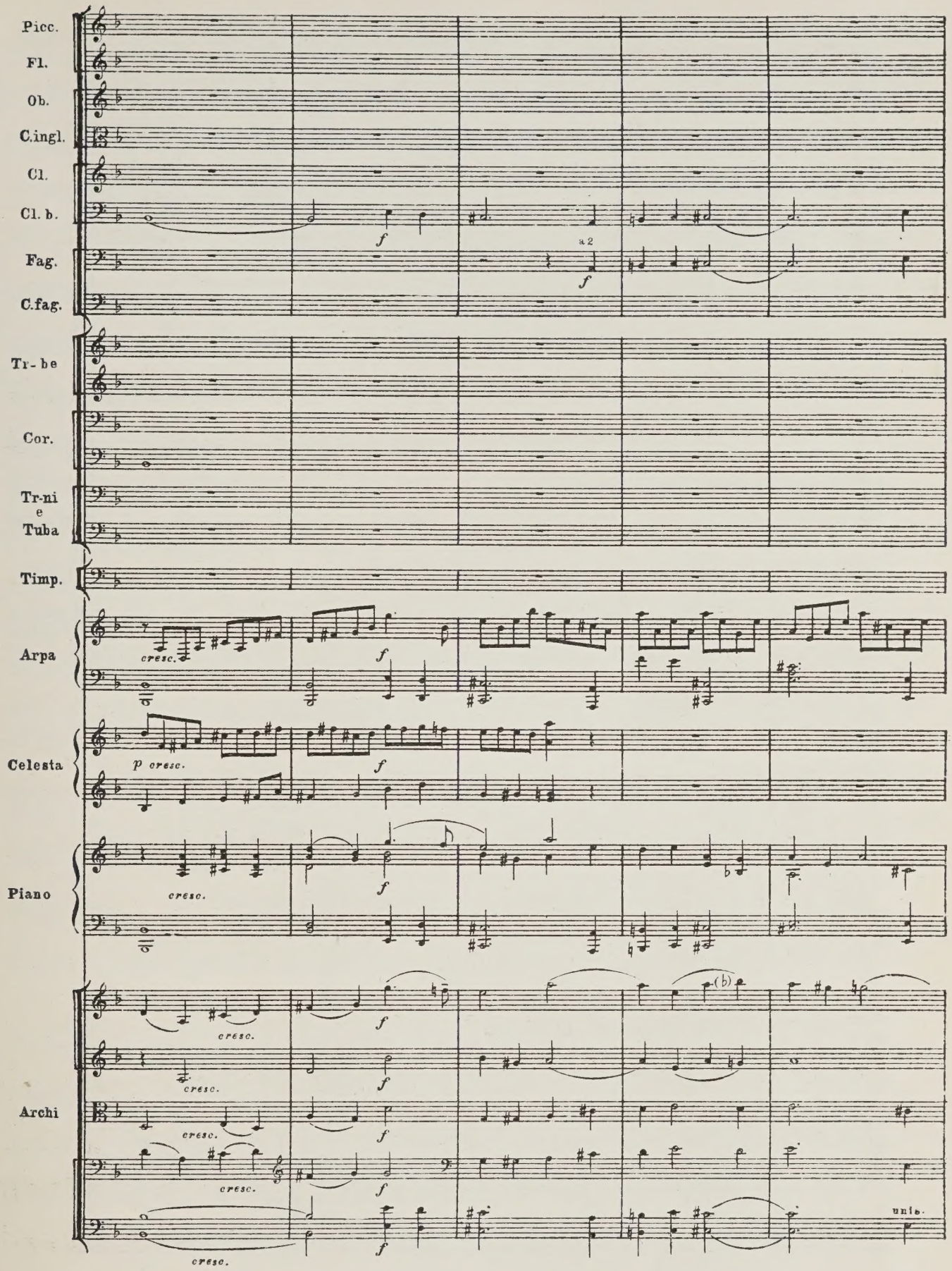

Picc.
Fl.
Ob.
C.ingl.
Cl.
Cl. b.
Fag.
C.fag.
a 2
p
mf
Tr-be
Cor.
Tr-ni
e
Tuba
Timp.
Arpa
Camp-lli
Celesta
Piano
Archi
unis.


Picc.
Fl.
a 2
Ob.
C.ingl.
Cl.
Cl. b.
a 2
Fag.
C.fag.
Tr-be
Cor.
Tr-ni
e
Tuba
Timp.
Arpa
mi♮
la♮
Camp-lli
Celesta
Piano
Archi

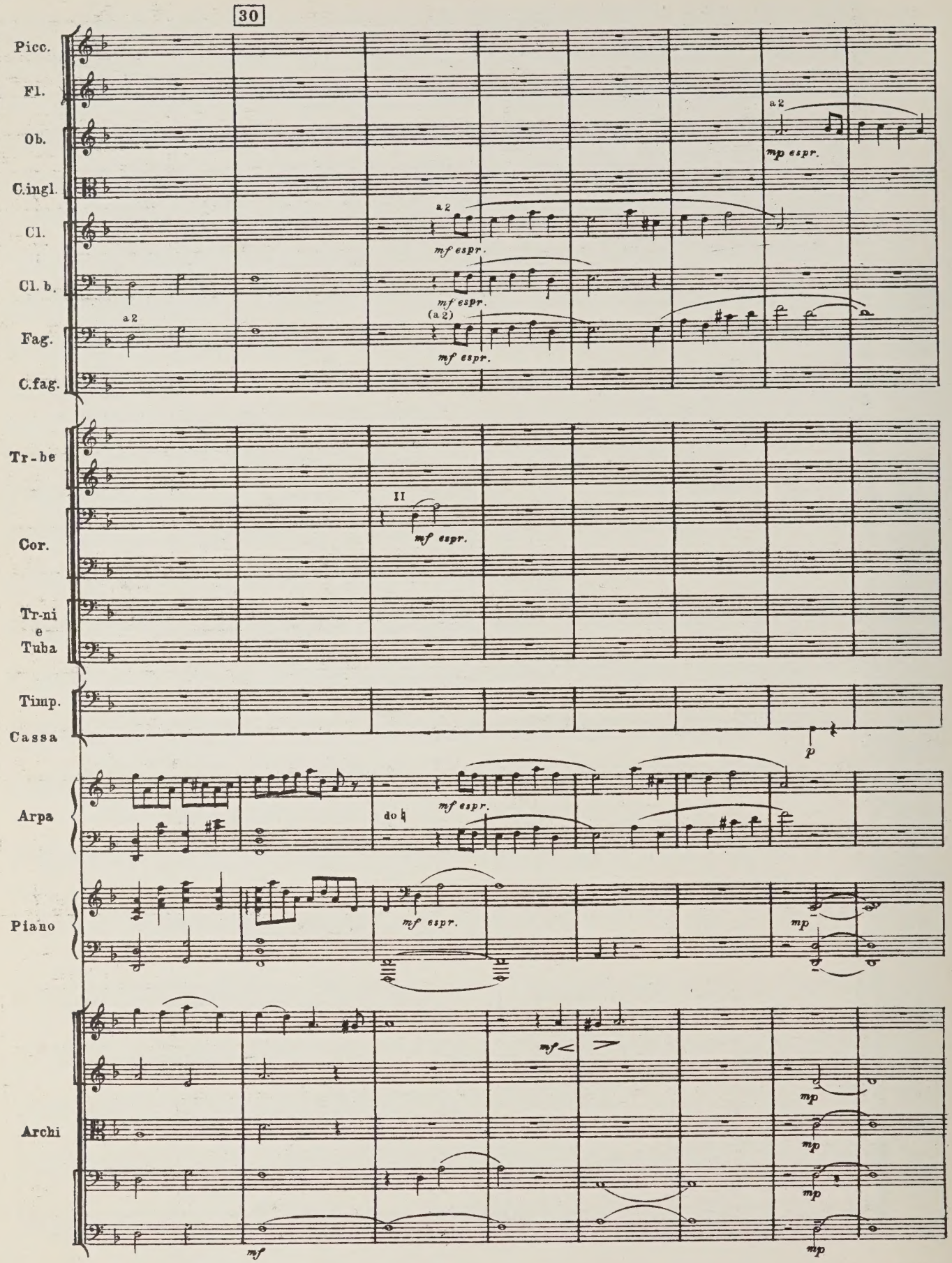
29

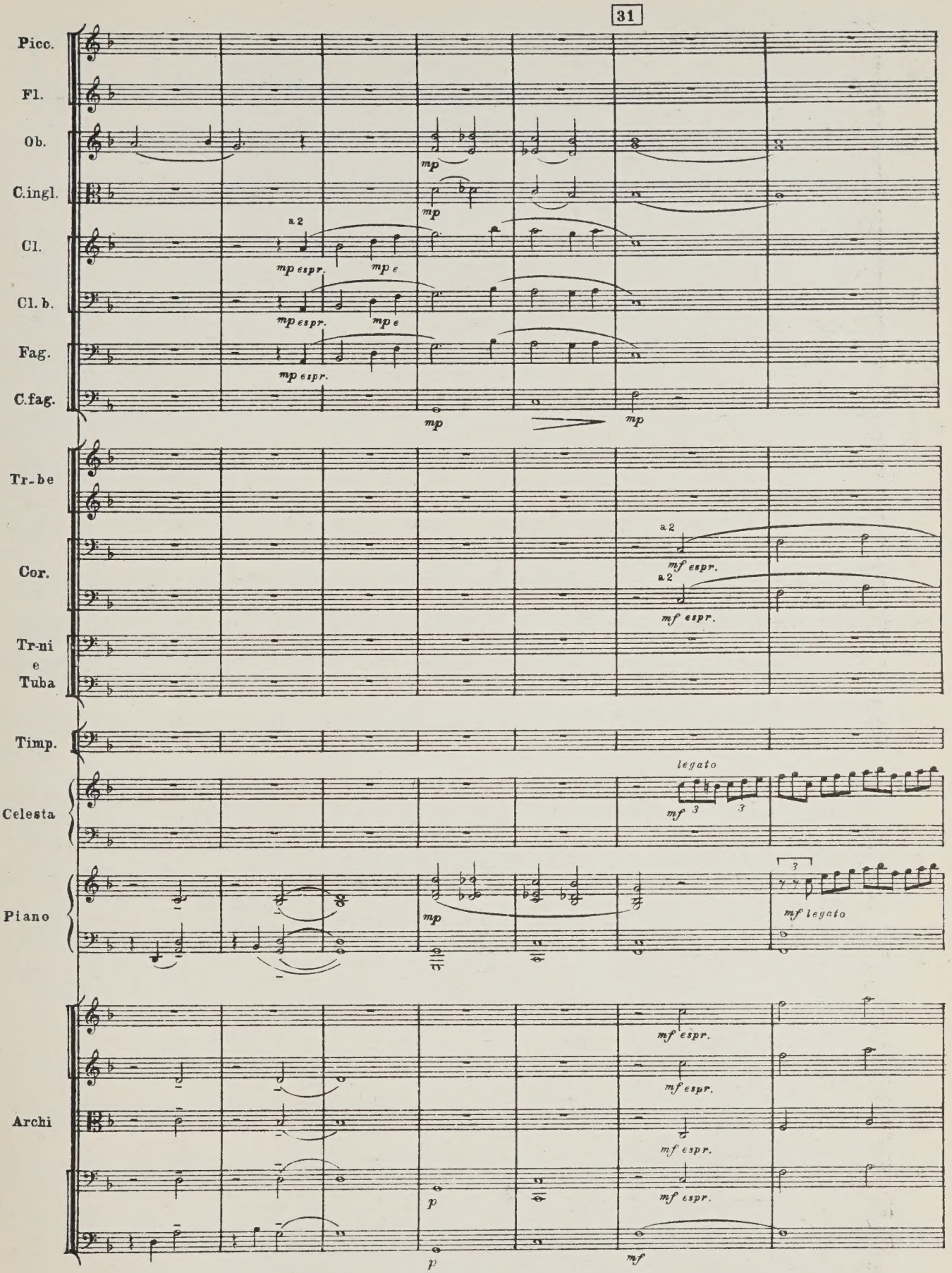

Picc.
Fl.
Ob.
C.ingl.
Cl.
Cl. b.
Fag.
C.fag.
Tr-be
Cor.
Tr-ni e Tuba
Timp.
Arpa
Camp-lli
Celesta
Piano
Archi
dim.
p
unis.

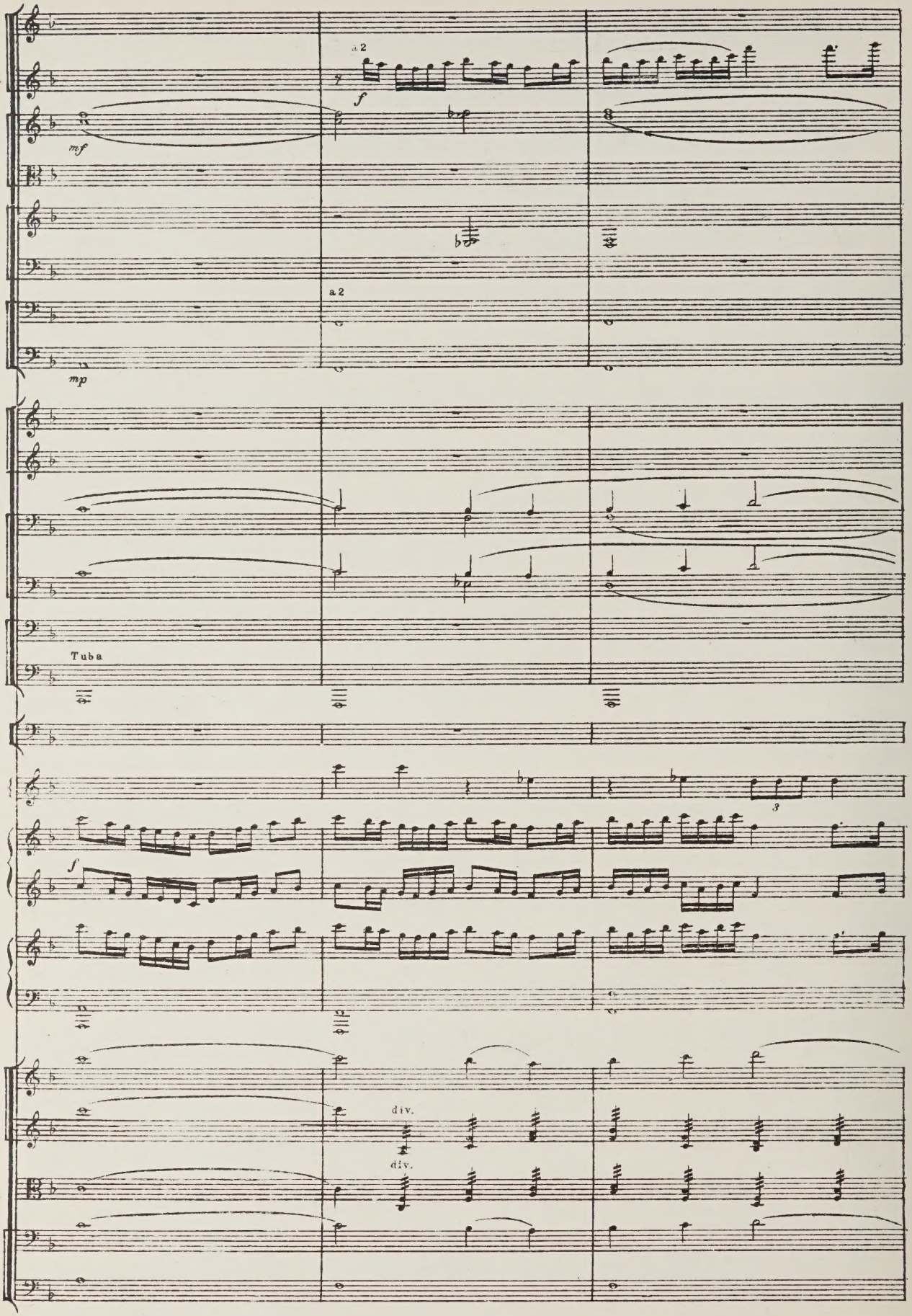

Pico.
Fl.
Ob.
C.ingl.
Cl.
Cl. b.
Fag.
C.fag.
Tr-be
Cor.
Tr-ni
e
Tuba
Timp.
Arpa
Camp-lli
Celesta
Piano
Archi
mp
cresc.
arco
div.
p espr.
non div.

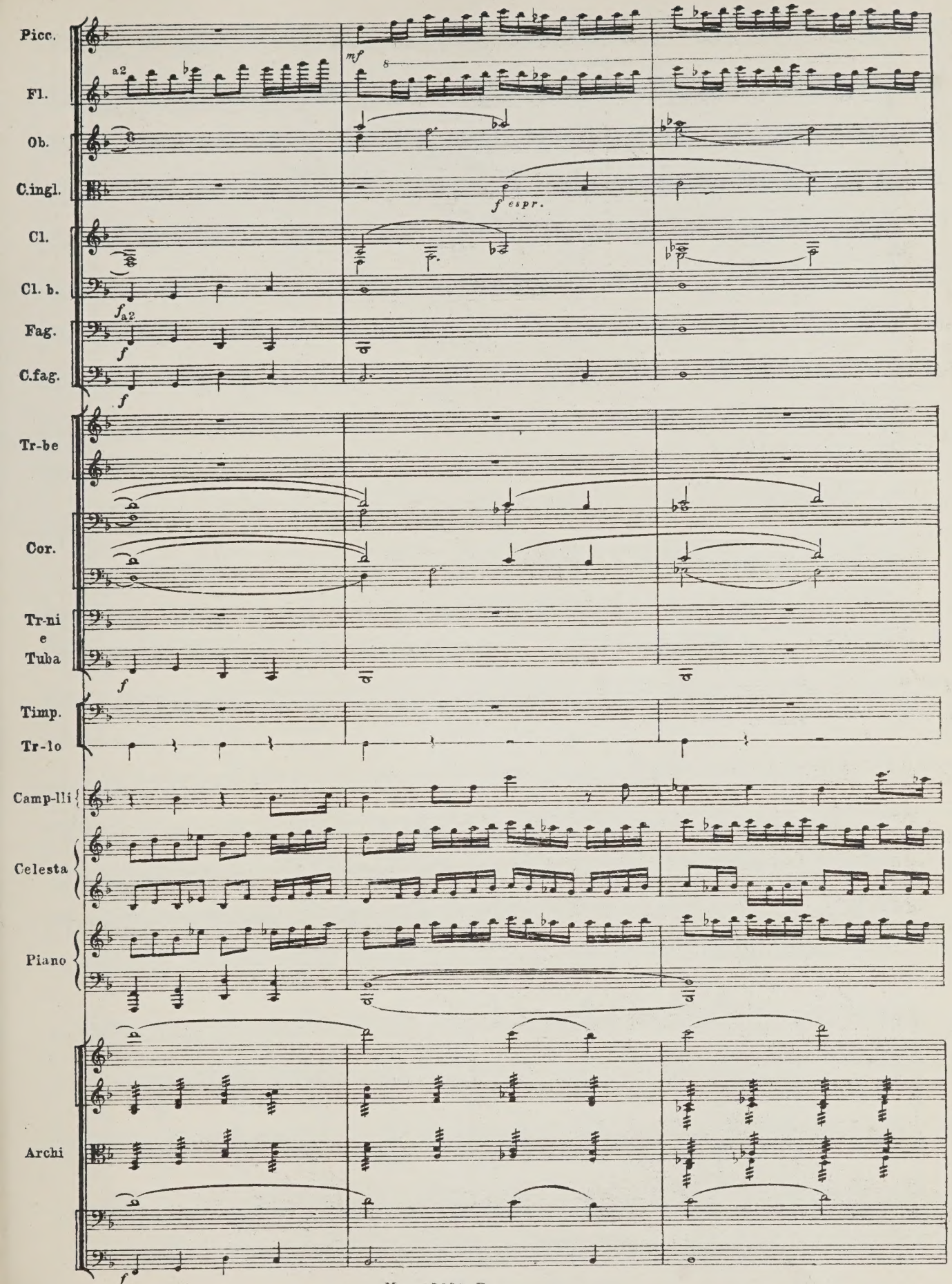

Picc.
Fl.
Ob.
C.ingl.
Cl.
Cl. b.
Fag.
C.fag.
Tr-be
Cor.
Tr-ni e Tuba
Timp.
Arpa
Celesta
Piano
Archi
a 2
cresc.
unis.

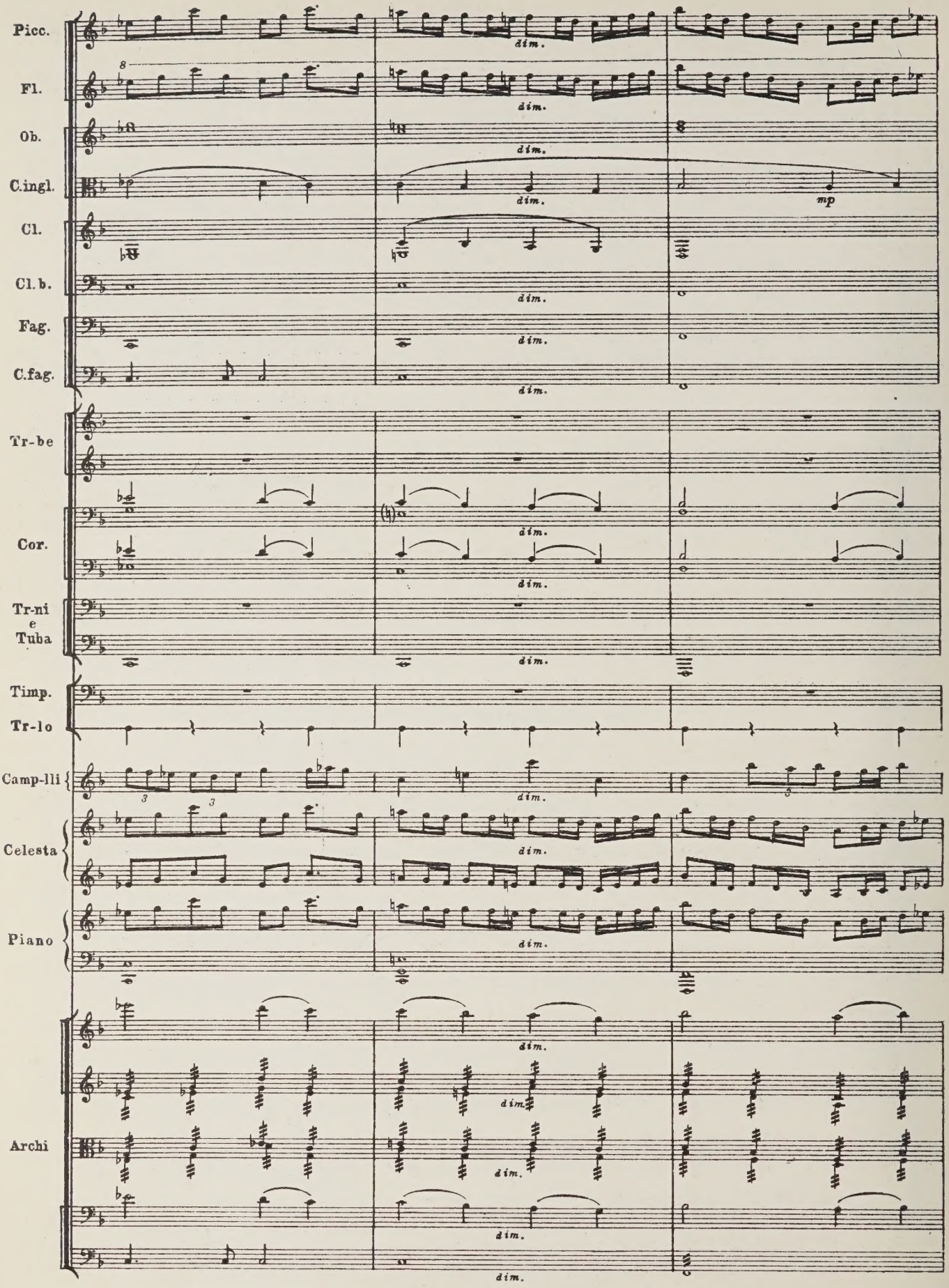
М. 27038 г

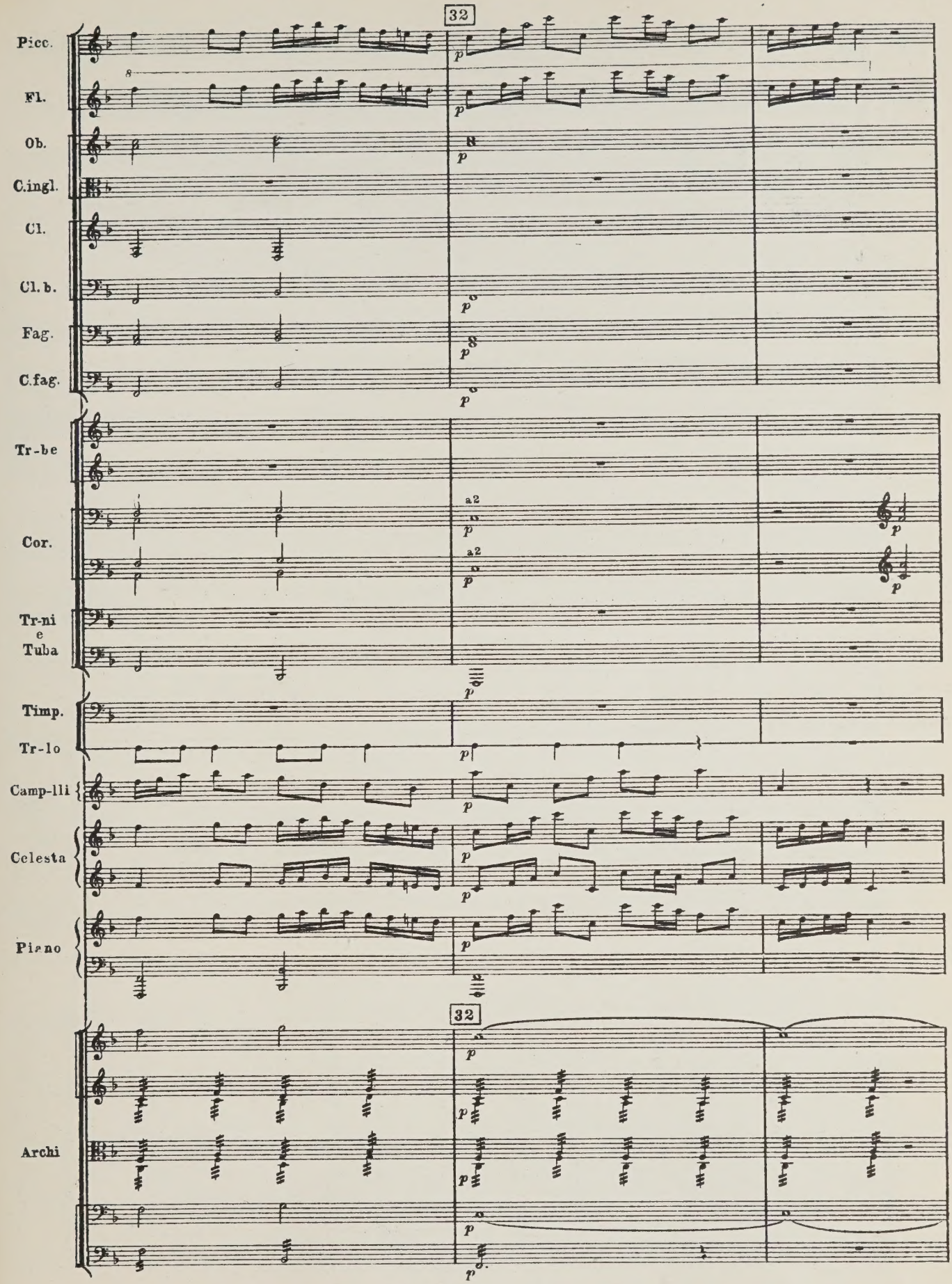

30
Picc.
Fl.
Ob.
C.ingl.
Cl.
Cl. b.
Fag.
C.fag.
Tr-be
Cor.
Tr-ni e Tuba
Timp.
Cassa
Arpa
Piano
Archi
a 2
mp espr.
mf espr.
(a 2)
II
p
do
mf
mp

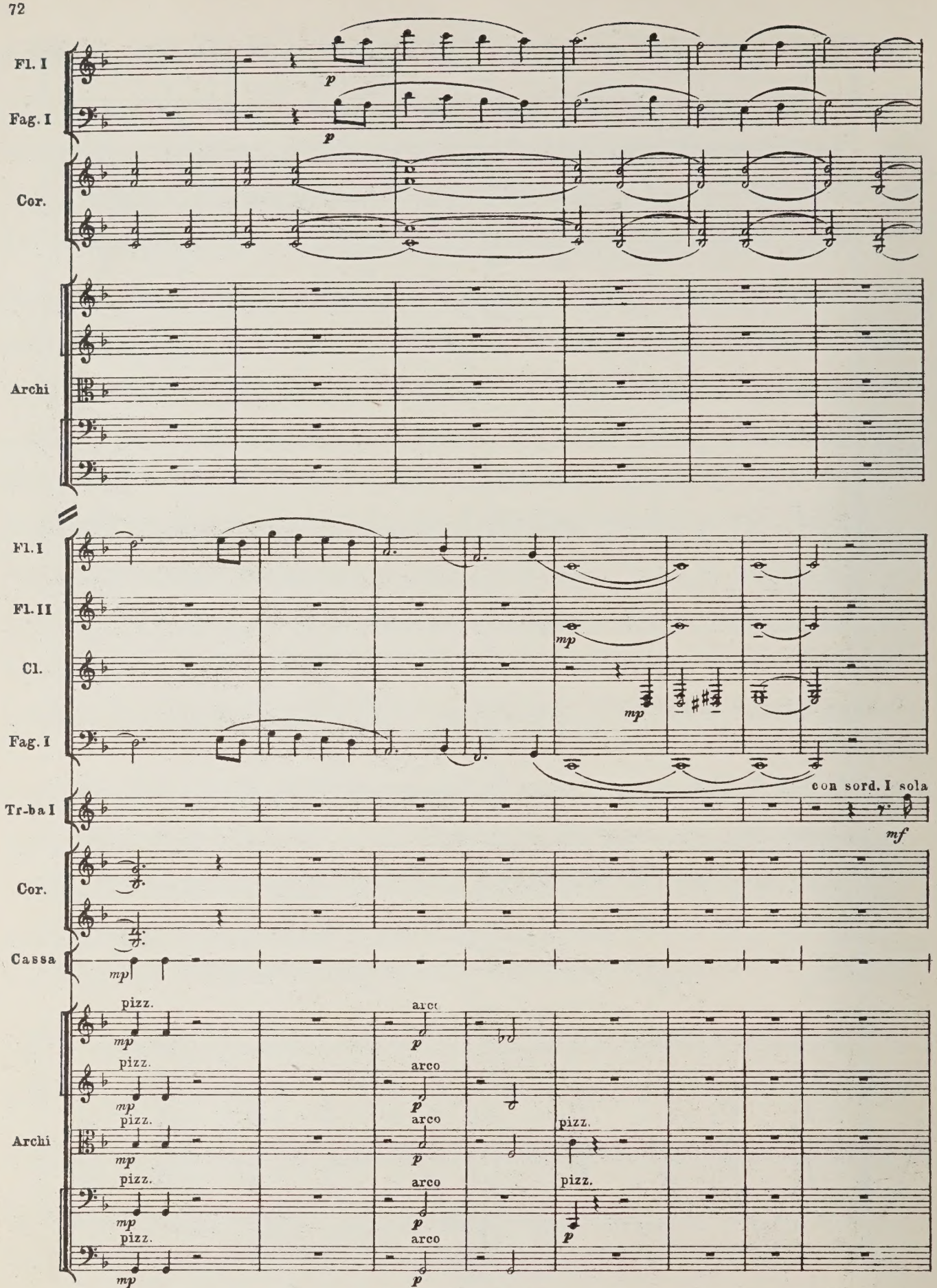

31
Picc.
Fl.
Ob.
C.ingl.
Cl.
Cl. b.
Fag.
C.fag.
Tr-be
Cor.
Tr-ni e Tuba
Timp.
Celesta
Piano
Archi
a 2
mp espr.
mp e
mp
mf espr.
legato
mf
mf legato
p

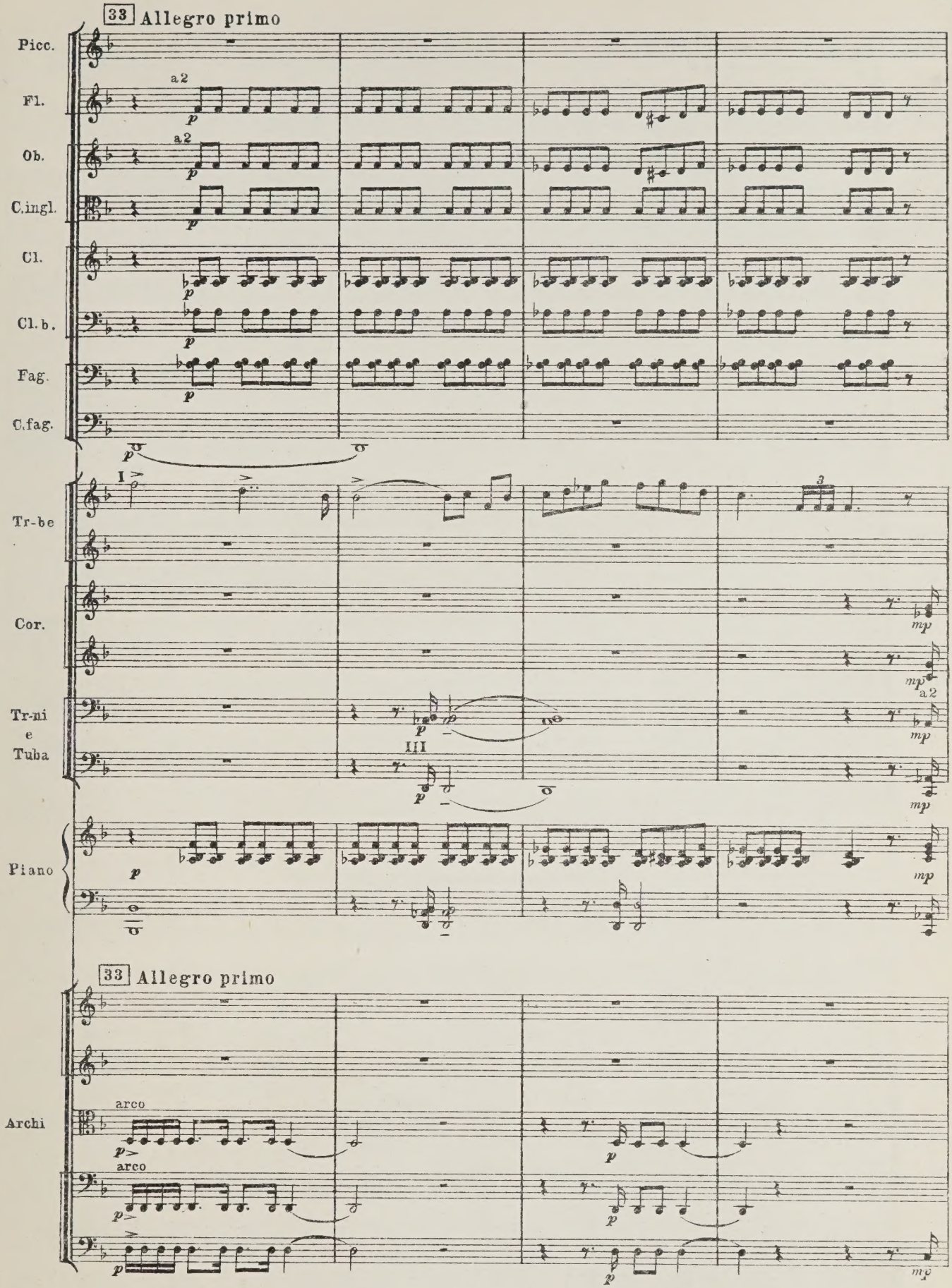

Picc.
Fl.
Ob.
C.ingl.
Cl.
Cl. b.
Fag.
C.fag.
a 2
a 2
mf
mp
f
Tr-be
Cor.
Tr-ni
e
Tuba
Tuba
Timp.
Camp.-lli
Celesta
Piano
Archi
div.
div.

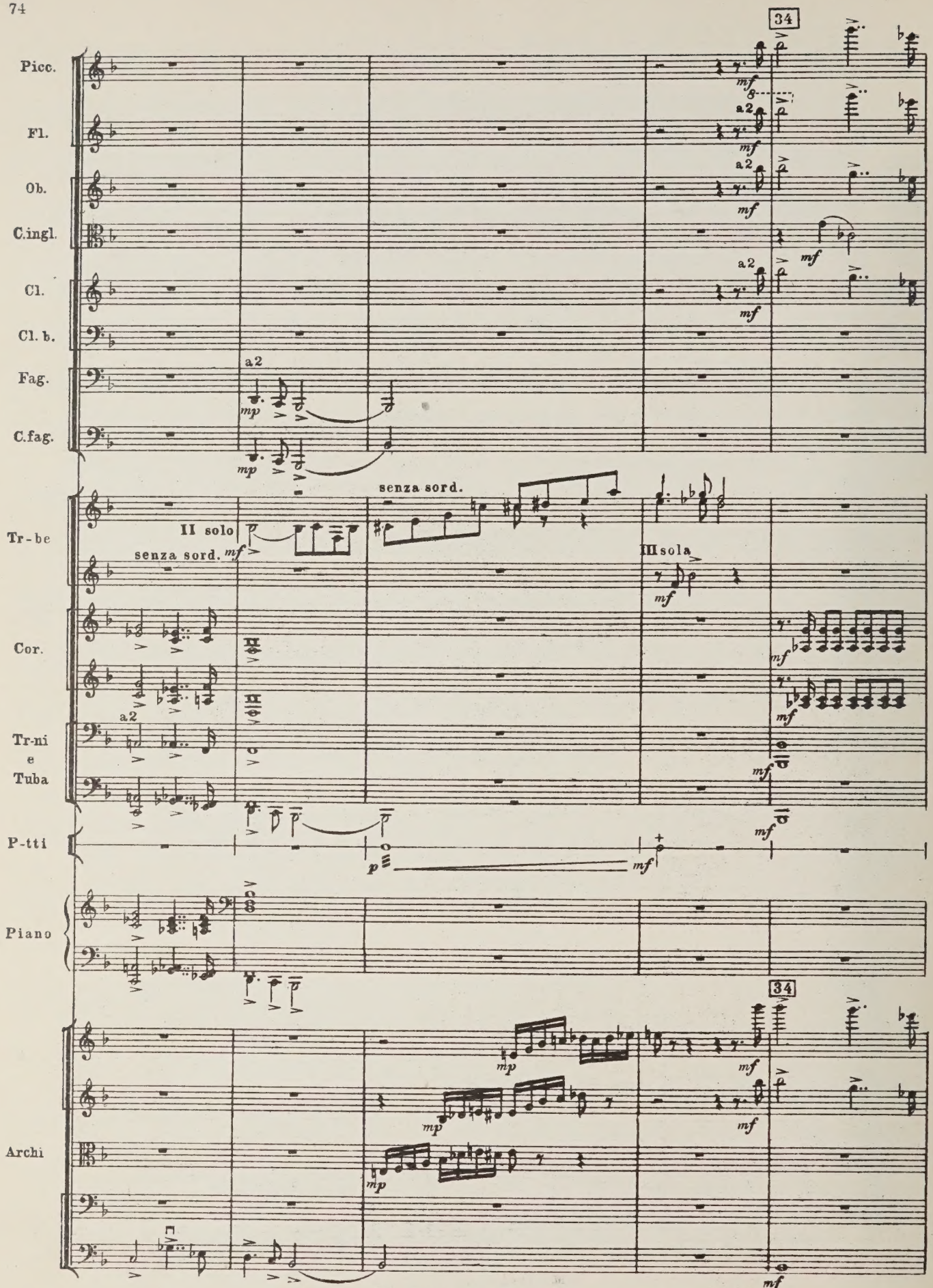

Picc.
Fl.
Ob.
C.ingl.
Cl.
Cl. b.
Fag.
C.fag.
Tr-be
Cor.
Tr-ni
e
Tuba
Timp.
Tr-lo
Camp-lli
Celesta
Piano
Archi
mf
a2
f espr.
f

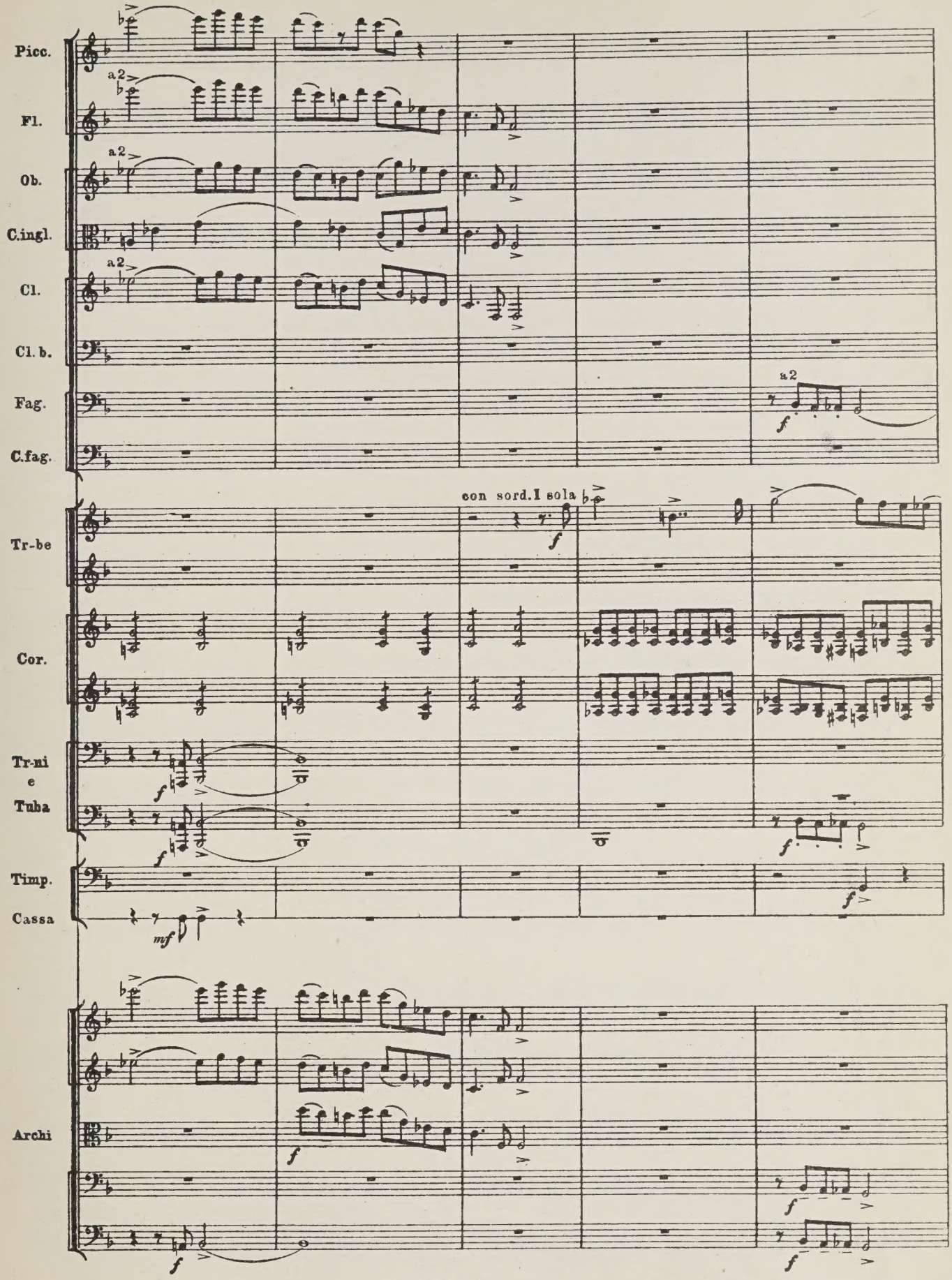

Picc.
Fl.
Ob.
C.ingl.
Cl.
Cl.b.
Fag.
C.fag.
Tr-be
Cor.
Tr-ni e Tuba
Timp.
Tr-lo
Camp-lli
Celesta
Piano
Archi
dim.
mp

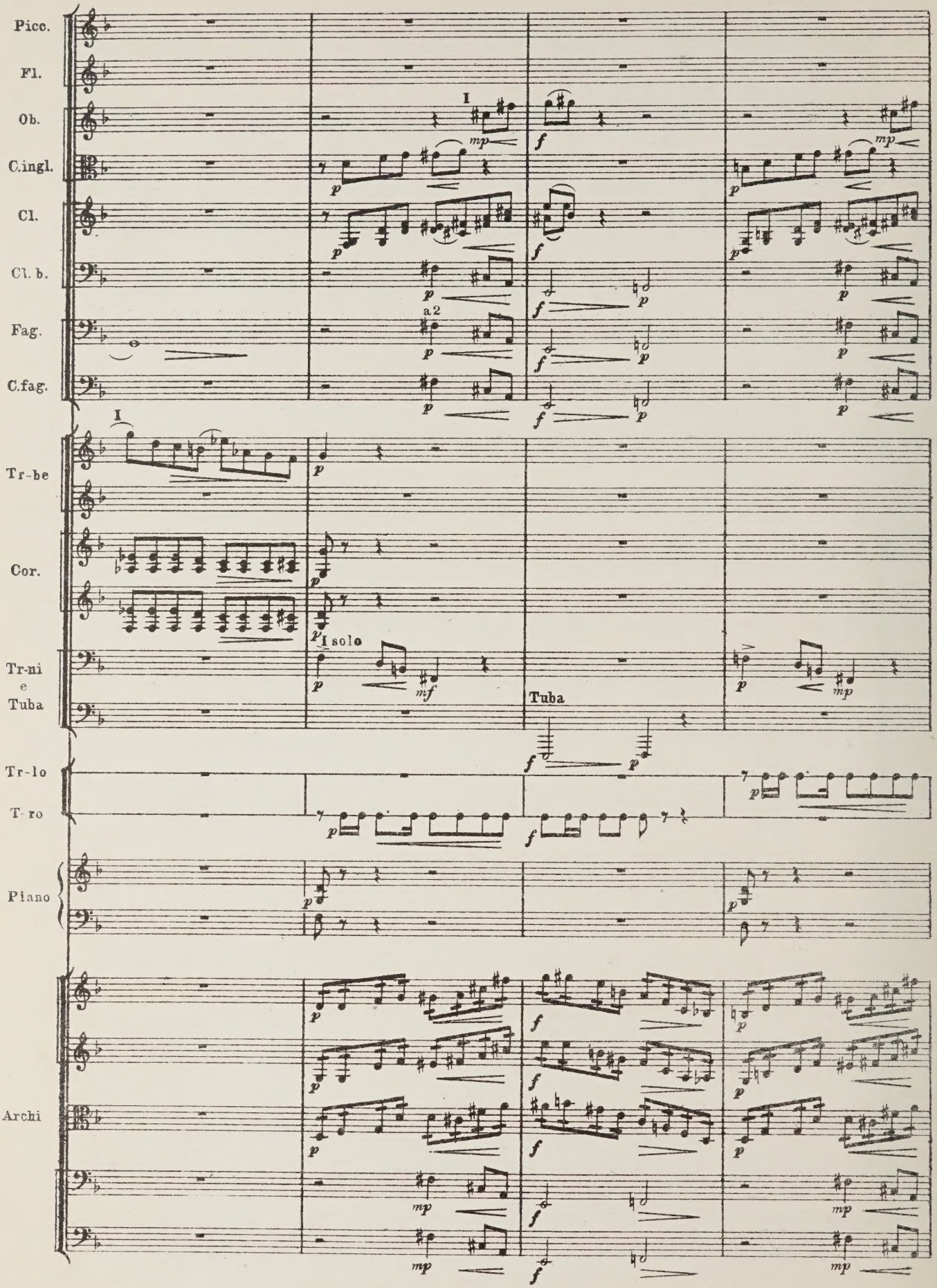

32
Picc.
Fl.
Ob.
C.ingl.
Cl.
Cl.b.
Fag.
C.fag.
Tr-be
Cor.
a2
a2
Tr-ni
e
Tuba
Timp.
Tr-lo
Camp-lli
Celesta
Piano
32
Archi

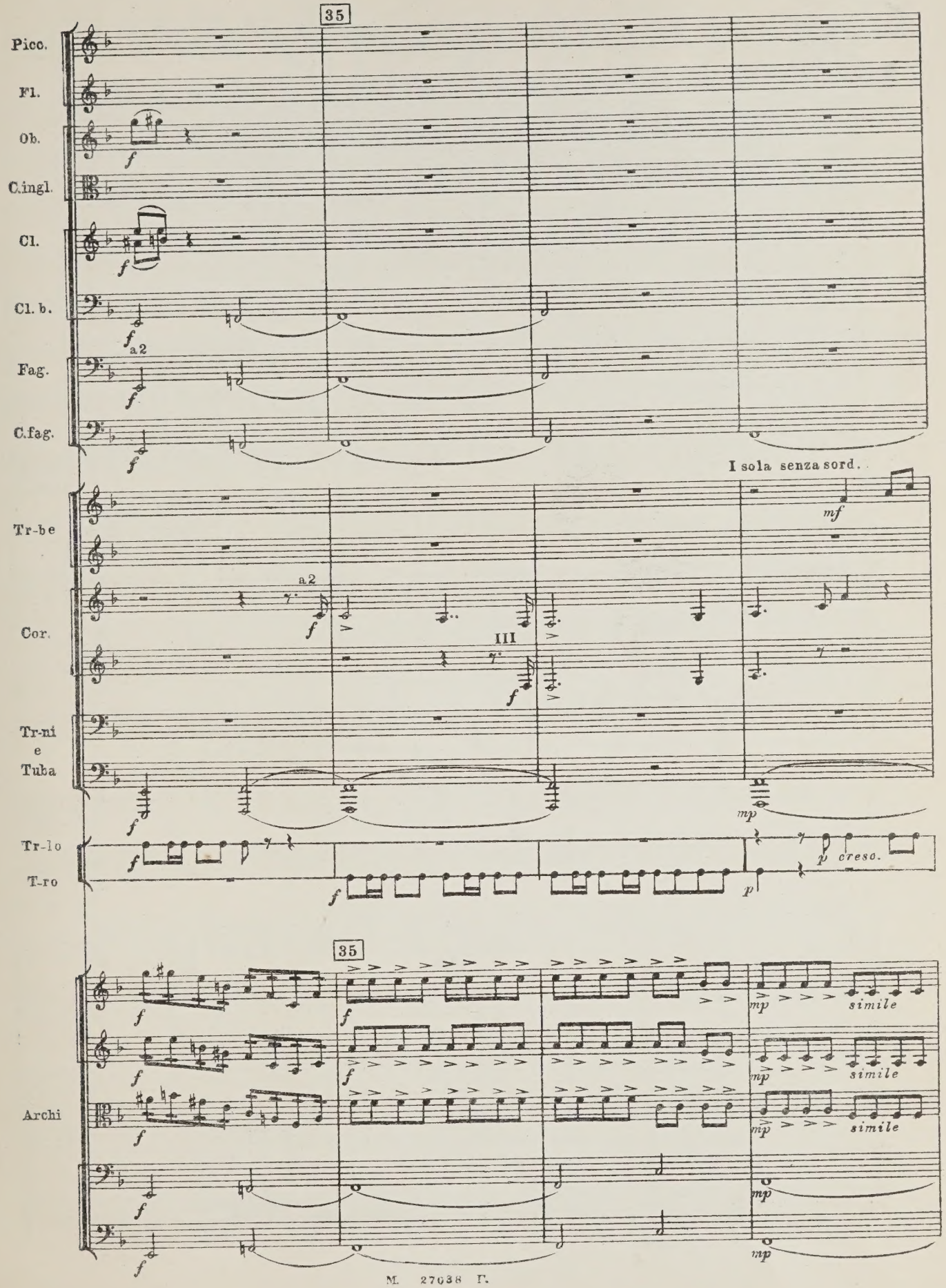

Fl. I
Fag. I
Cor.
Archi
Fl. I
Fl. II
Cl.
Fag. I
Tr-ba I
Cor.
Cassa
Archi
p
mp
mf
con sord. I sola
pizz.
arco

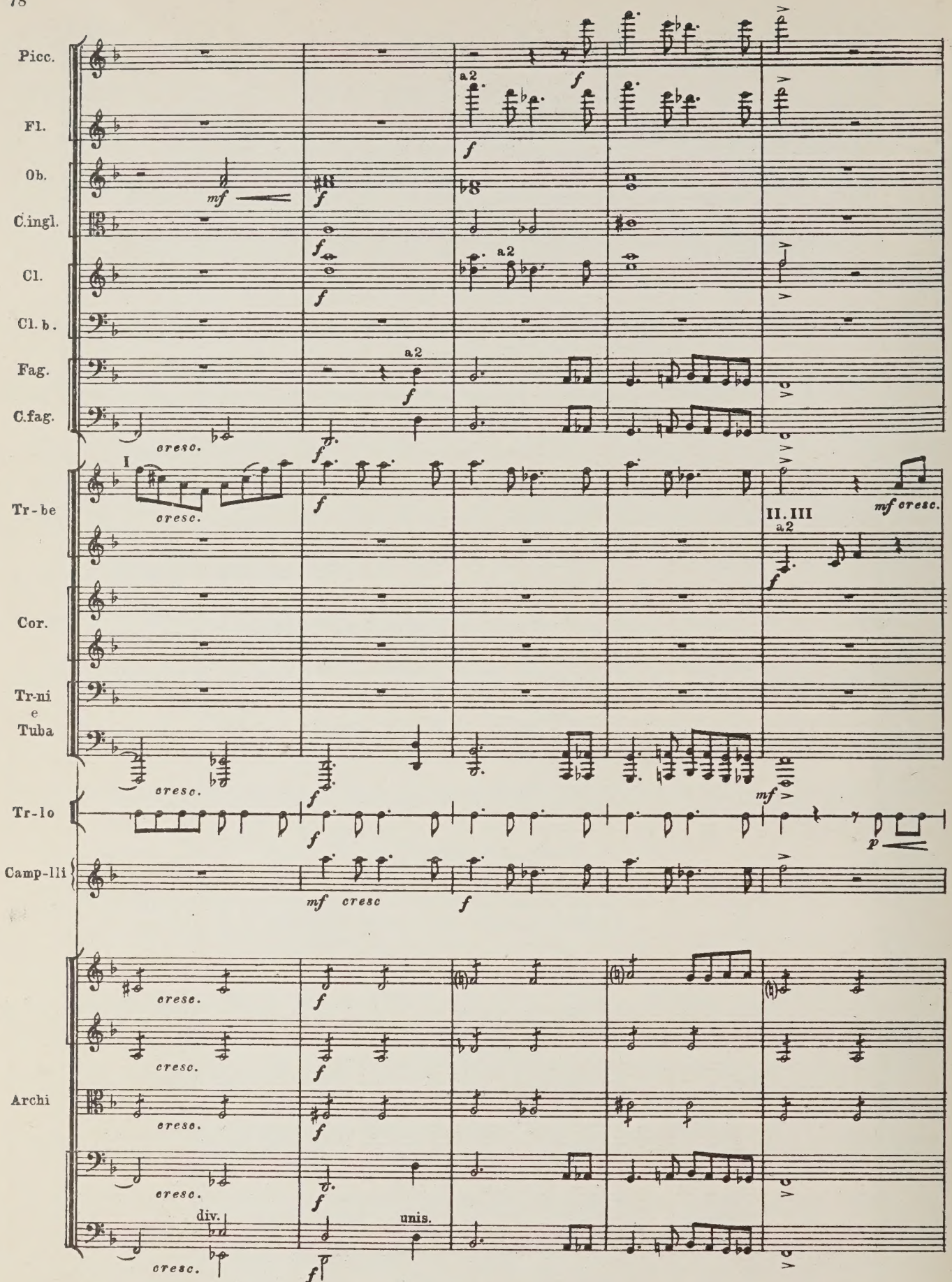

33 Allegro primo
Picc.
Fl.
Ob.
C.ingl.
Cl.
Cl.b.
Fag.
C.fag.
a2
Tr-be
Cor.
Tr-ni
e
Tuba
Piano
33 Allegro primo
Archi
arco
arco

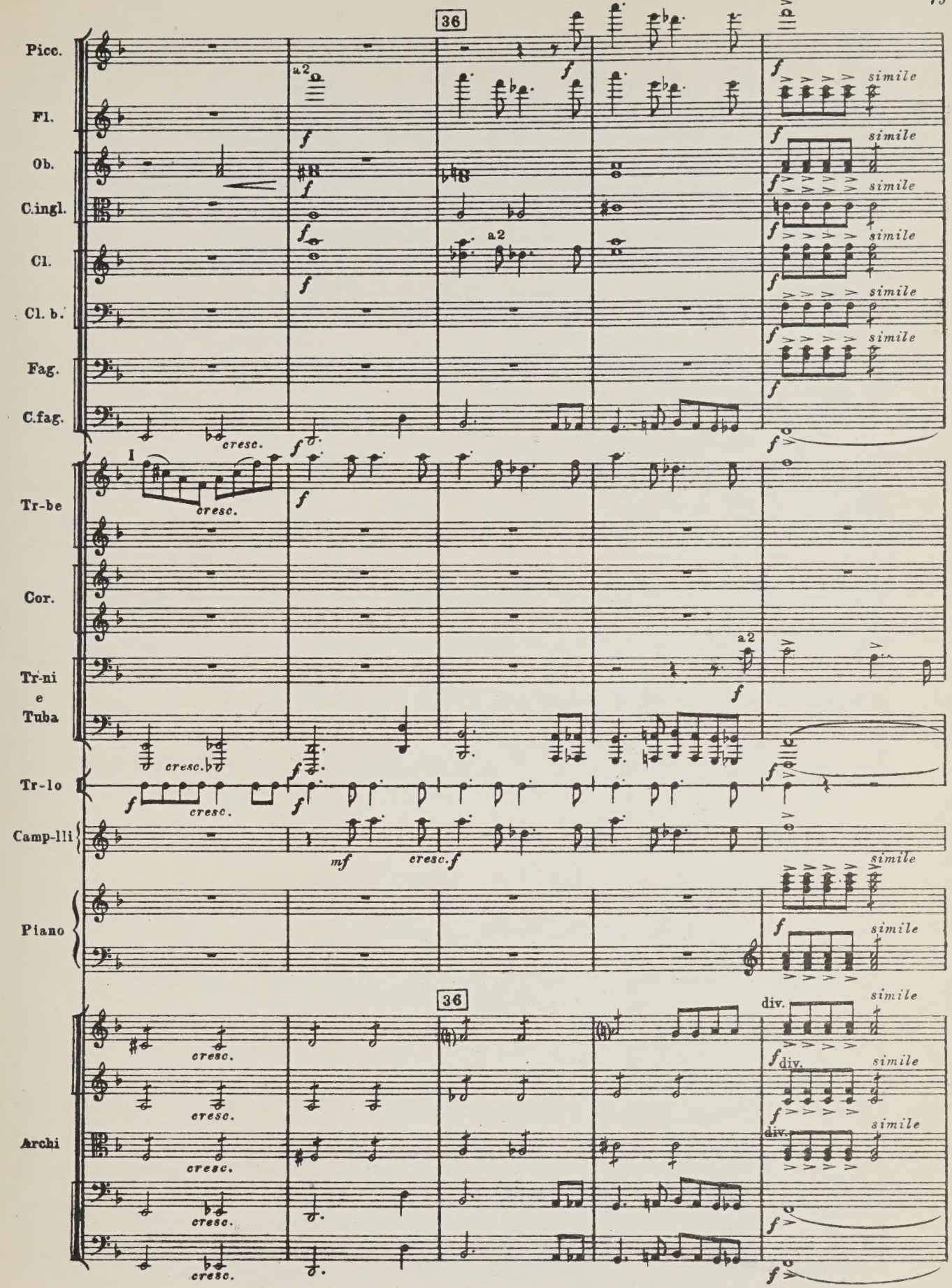

34
Picc.
Fl.
Ob.
C.ingl.
Cl.
Cl. b.
Fag.
C.fag.
a2
mp
mf
senza sord.
Tr-be
II solo
senza sord.
III sola
Cor.
Tr-ni
e
Tuba
P-tti
Piano
Archi
34

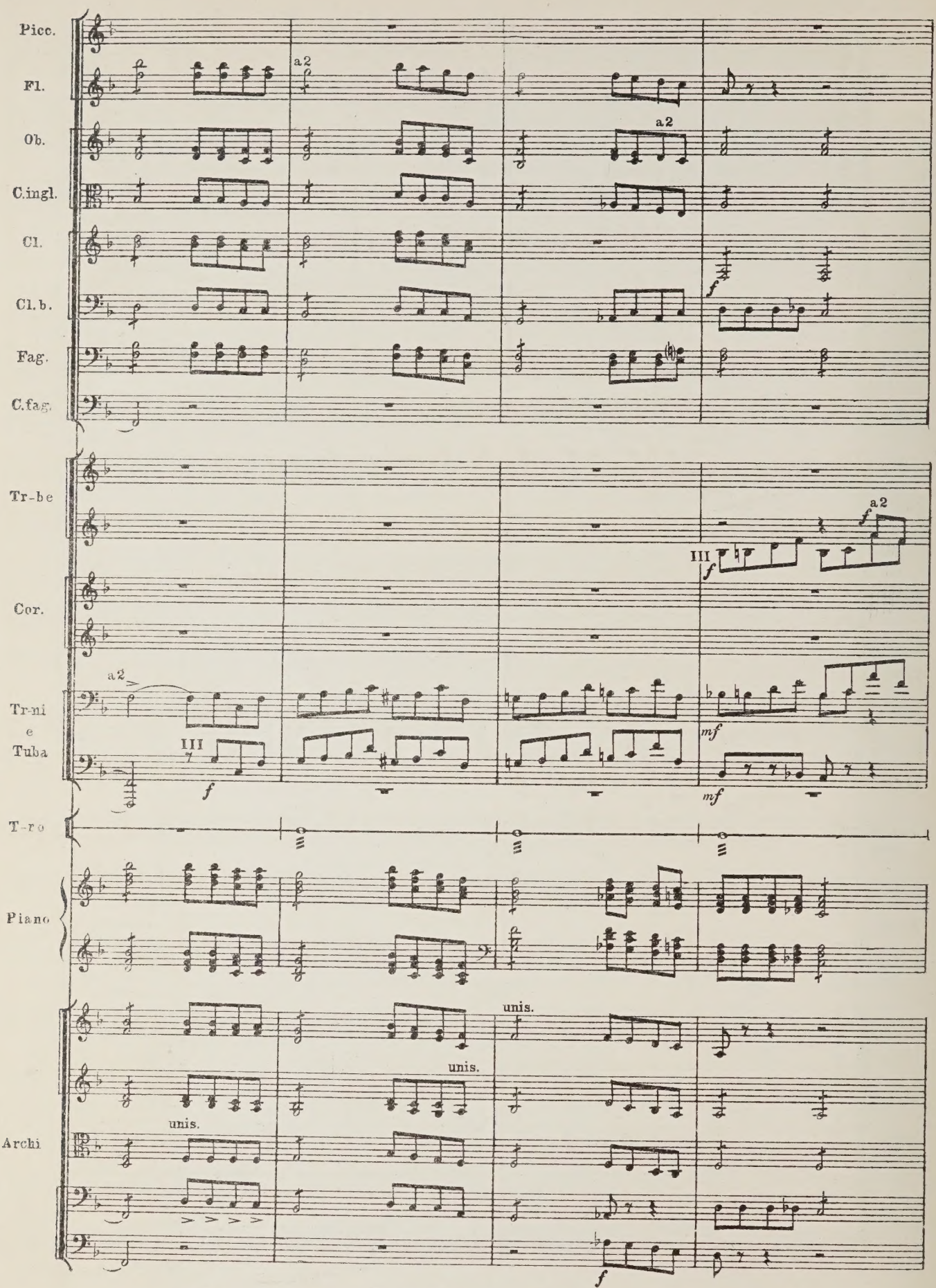

Picc.
Fl.
Ob.
C.ingl.
Cl.
Cl. b.
Fag.
C.fag.
Tr-be
Cor.
Tr-ni
e
Tuba
Timp.
Cassa
Archi
a2
con sord. I sola
f
mf

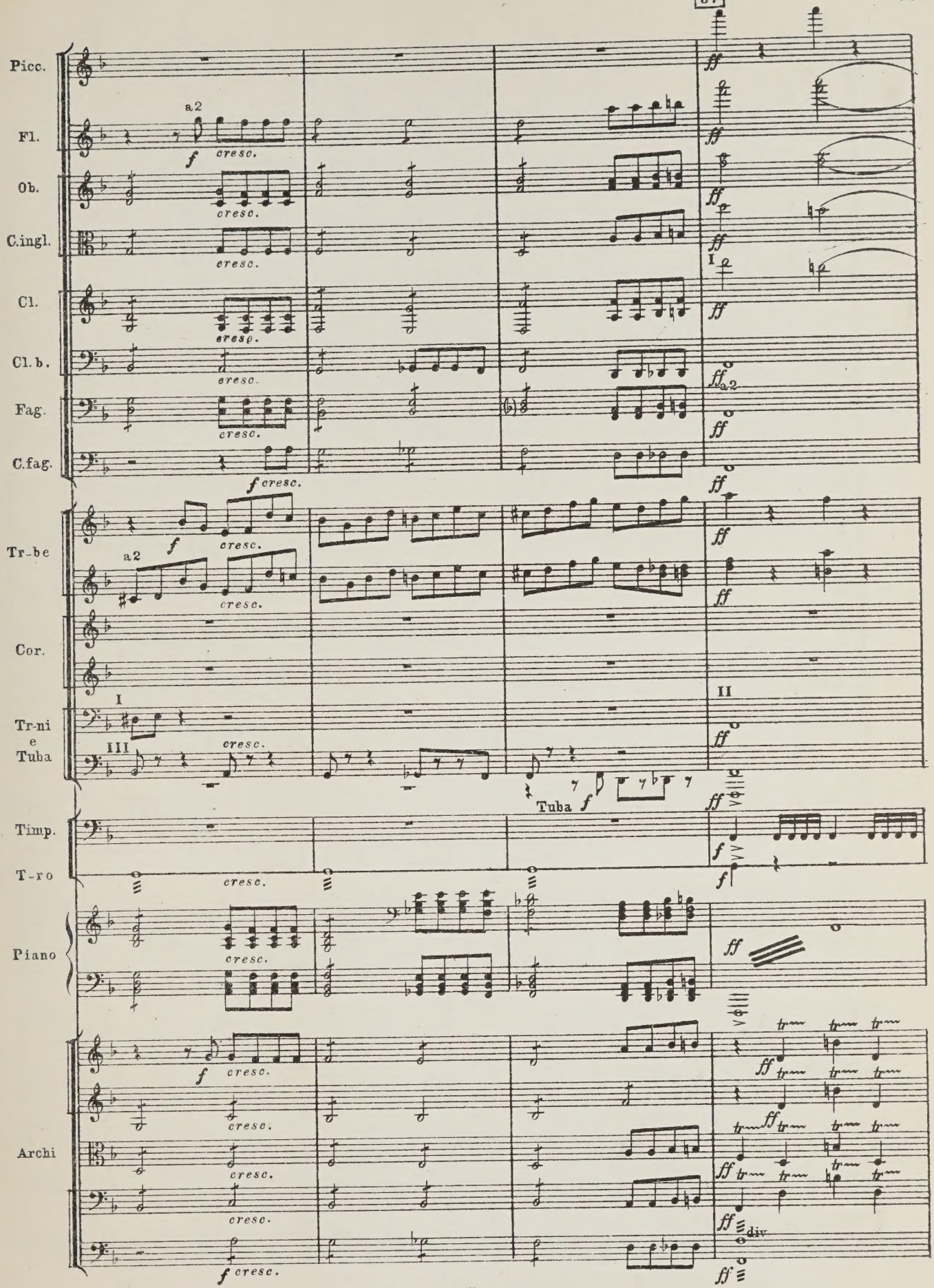

Picc.
Fl.
Ob.
C.ingl.
Cl.
Cl. b.
Fag.
C.fag.
Tr-be
Cor.
Tr-ni
e
Tuba
Tr-lo
T-ro
Piano
Archi
I
a2
I solo
Tuba

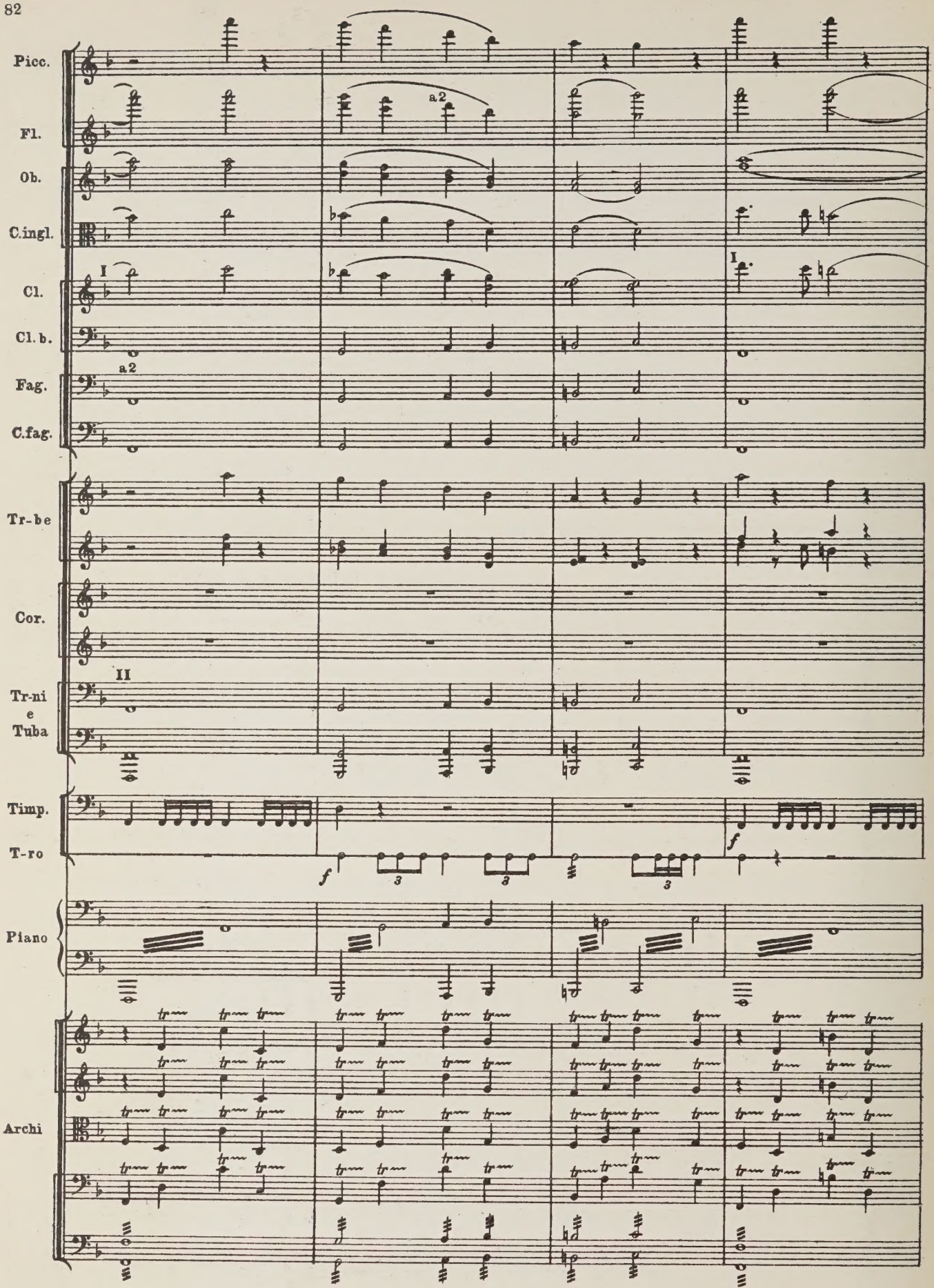

35
Picc.
Fl.
Ob.
C.ingl.
Cl.
Cl. b.
Fag.
C.fag.
a 2
I sola senza sord.
Tr-be
Cor.
III
Tr-ni
e
Tuba
Tr-lo
T-ro
creso.
35
Archi
simile
simile
simile

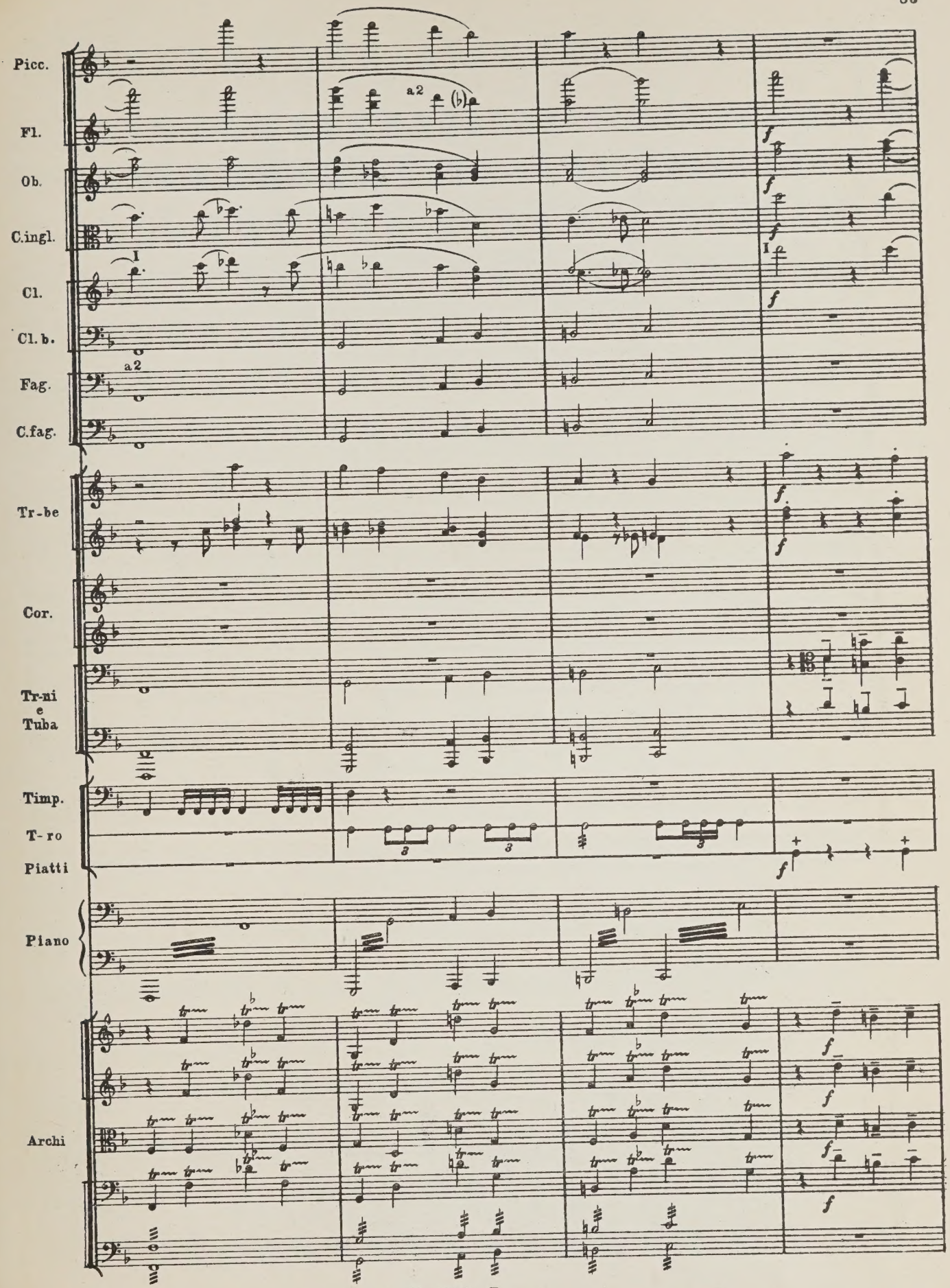

Picc.
Fl.
Ob.
C.ingl.
Cl.
Cl. b.
Fag.
C.fag.
Tr-be
Cor.
Tr-ni e Tuba
Tr-lo
Camp-lli
Archi
a2
cresc.
II. III
mf cresc.
div.
unis.

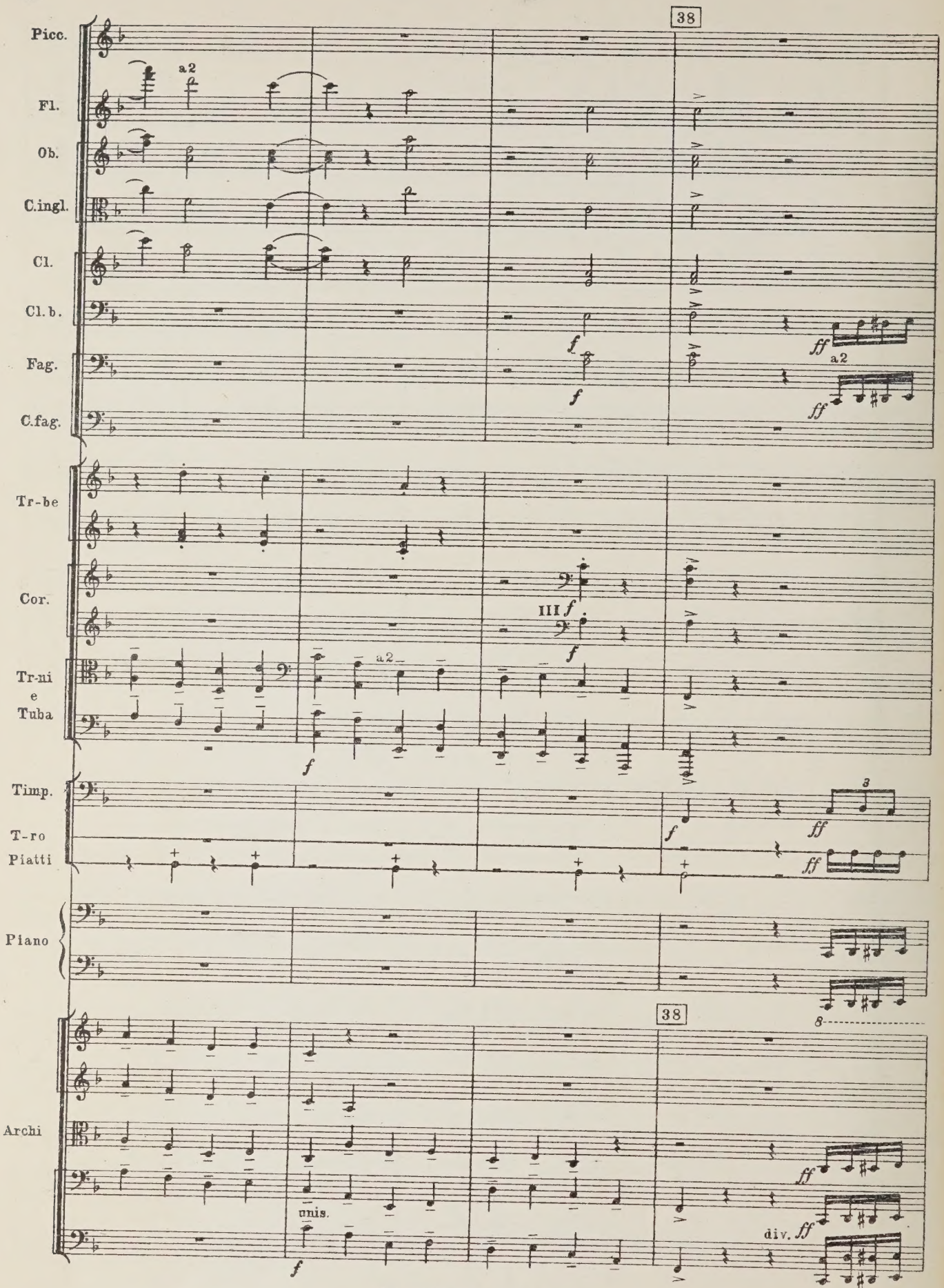

36
Picc.
Fl.
Ob.
C.ingl.
Cl.
Cl. b.
Fag.
C.fag.
Tr-be
Cor.
Tr-ni e Tuba
Tr-lo
Camp-lli
Piano
Archi
a2
cresc.
simile
div.
mf
36

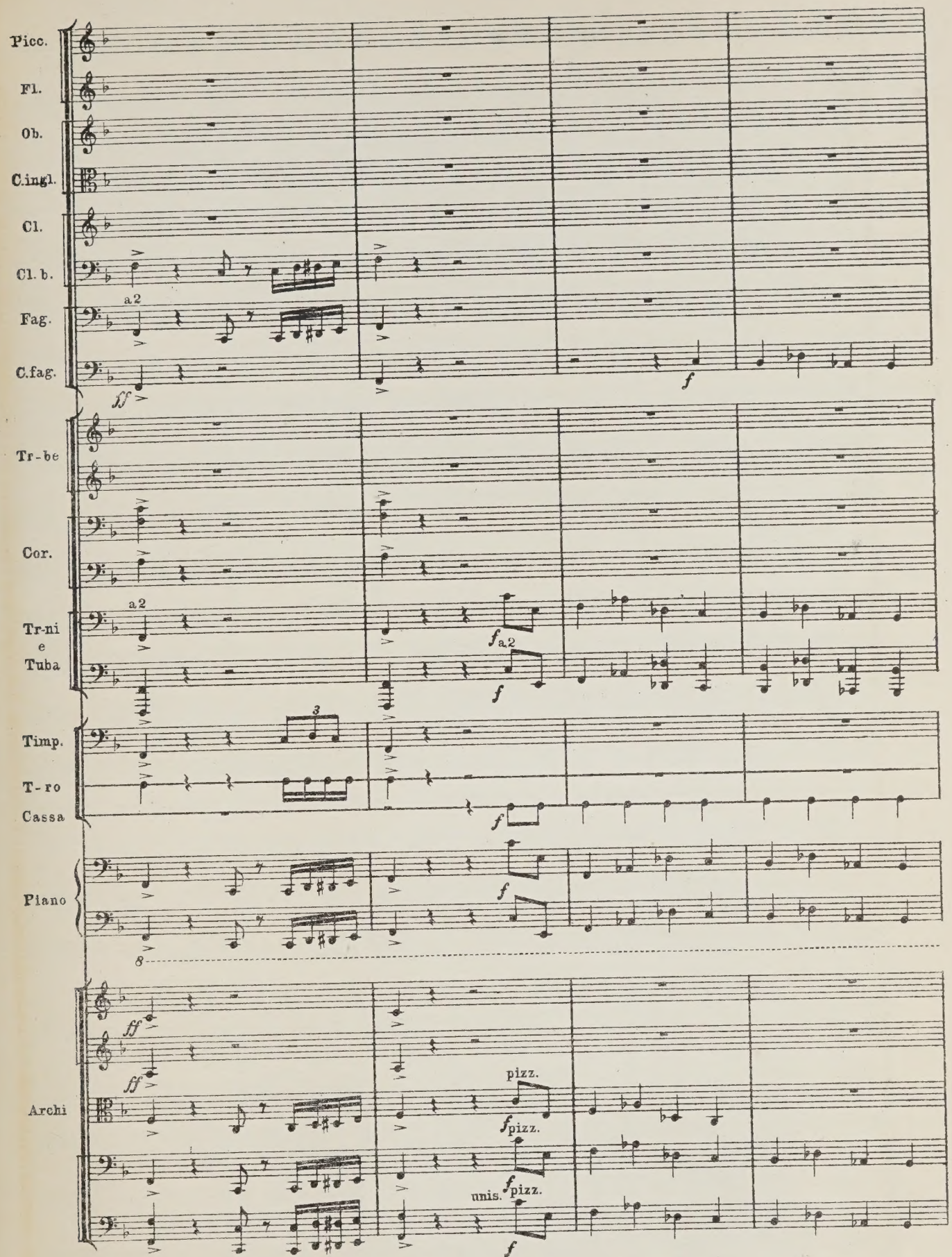

Picc.
Fl.
Ob.
C.ingl.
Cl.
Cl.b.
Fag.
C.fag.
Tr-be
Cor.
Tr-mi
e
Tuba
T-ro
Piano
Archi
a2
III
unis.
f
mf

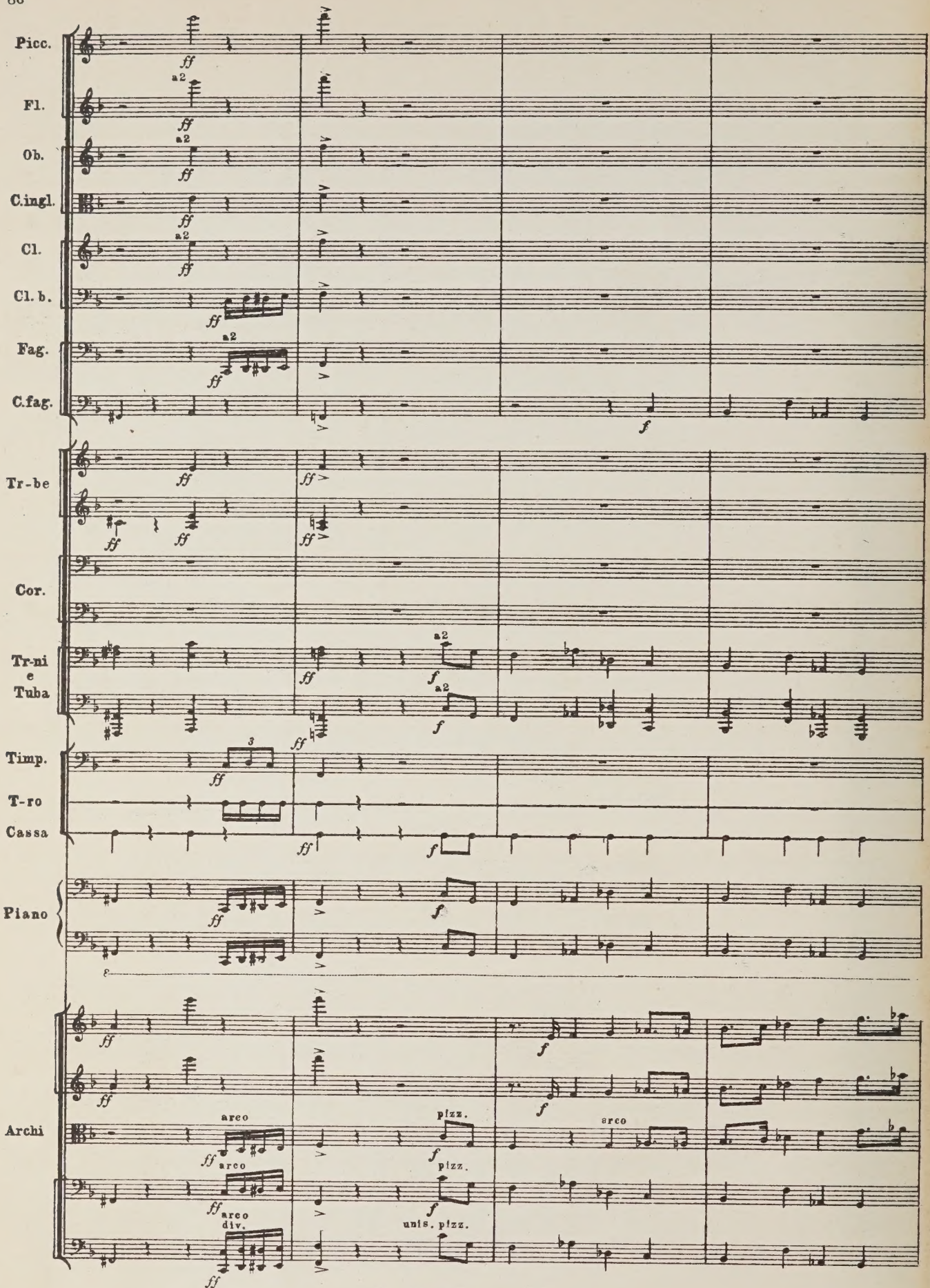

Picc.
Fl.
Ob.
C.ingl.
Cl.
Cl.b.
Fag.
C.fag.
Tr-be
Cor.
Tr-ni e Tuba
Timp.
T-ro
Piano
Archi
a2
cresc.
Tuba
div


Picc.
Fl.
Ob.
C.ingl.
Cl.
Cl. b.
Fag.
C.fag.
Tr-be
Cor.
Tr-ni e Tuba
Timp.
T-ro
Piano
Archi
a2
I
II
f


Picc.
Fl.
Ob.
C.ingl.
Cl.
Cl. b.
Fag.
C.fag.
Tr-be
Cor.
Tr-ni e Tuba
Timp.
T-ro
Piatti
Piano
Archi
a2
I
f


38
Picc.
Fl.
Ob.
C.ingl.
Cl.
Cl. b.
Fag.
C.fag.
Tr-be
Cor.
Tr-ni e Tuba
Timp.
T-ro
Piatti
Piano
Archi
a2
III
unis.
div.
ff
f


Picc.
Fl.
Ob.
C.ingl.
Cl.
Cl. b.
Fag.
C.fag.
a 2
ff
f
Tr-be
Cor.
Tr-ni
e
Tuba
a 2
f a 2
f
Timp.
T-ro
Cassa
3
f
Piano
f
8
Archi
ff
ff
pizz.
f pizz.
f pizz.
unis.
f


Picc.
Fl.
Ob.
C.ingl.
Cl.
Cl. b.
Fag.
C.fag.
Tr-be
Cor.
Tr-ni e Tuba
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Archi
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arco
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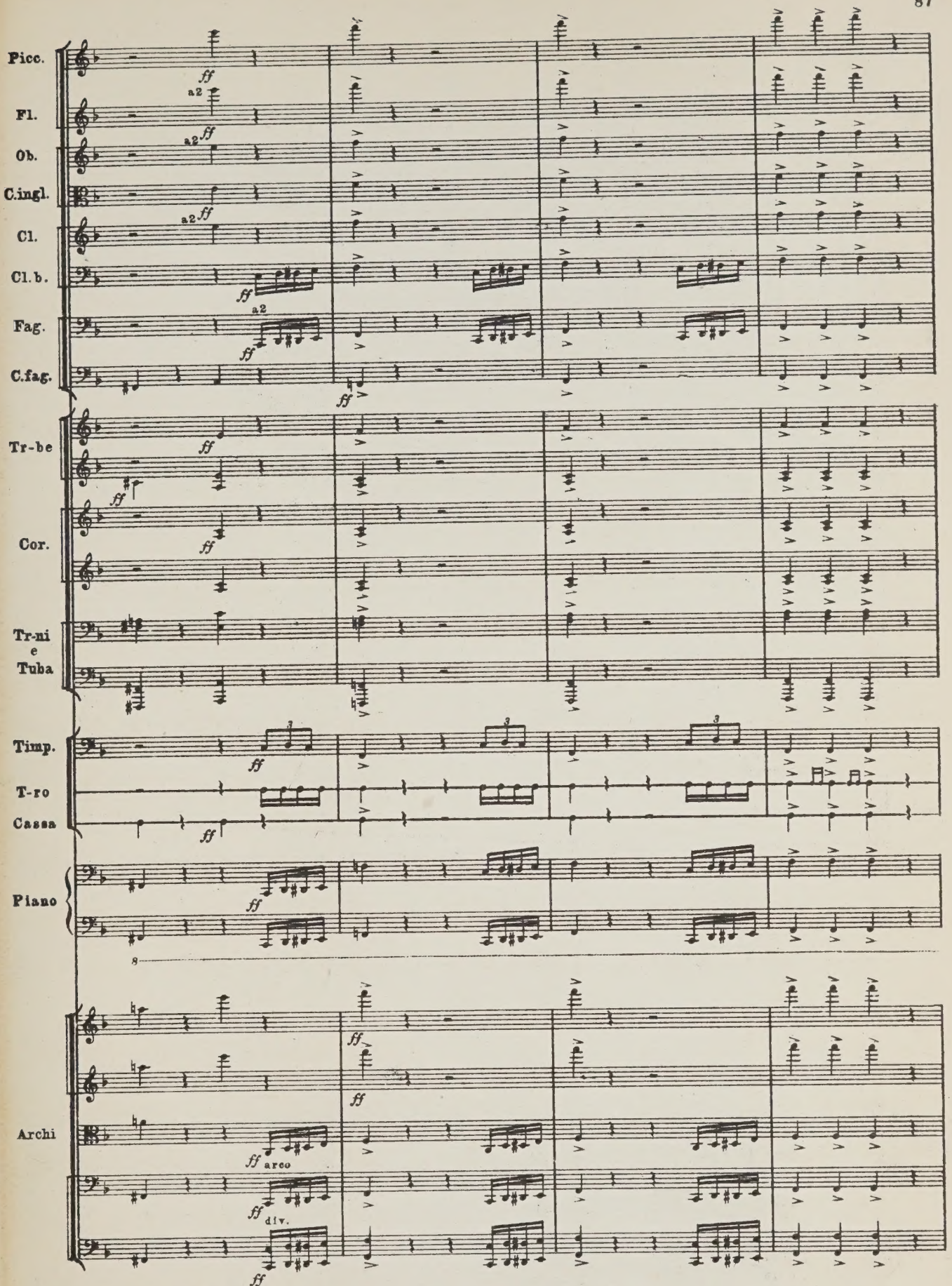
Picc.
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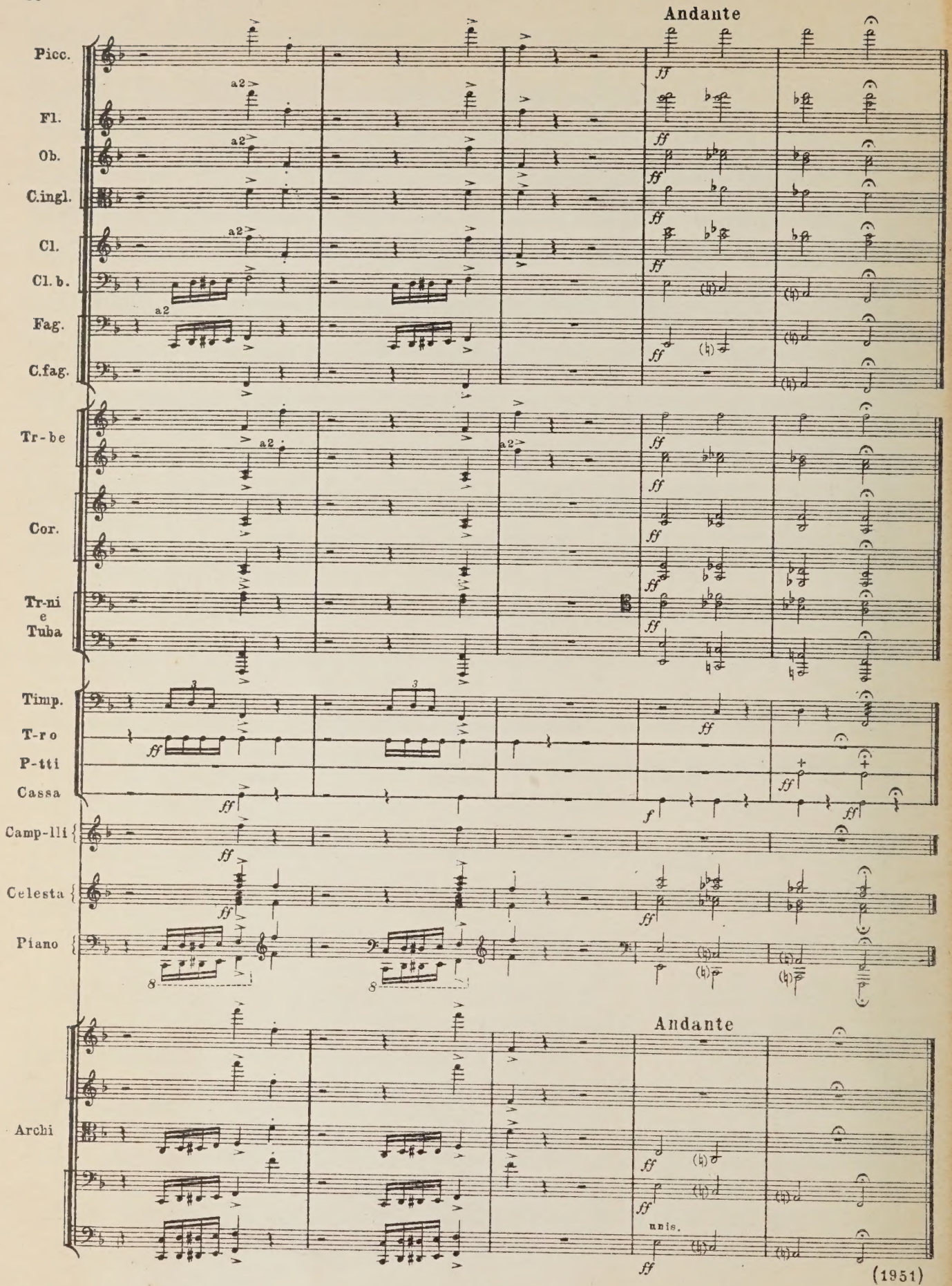
Andante
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C.fag.
Tr-be
Cor.
Tr-ni e Tuba
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P-tti
Cassa
Camp-lli
Celesta
Piano
Andante
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unis.
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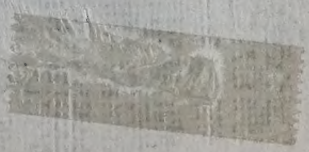

13 р. 75 к. 27038-г.

С. ПРОКОФЬЕВ
ВСТРЕЧА ВОЛГИ С ДОНОМ
Партитура

Редактор В. Левитская Техн. редактор Т. Сенченко
Подписано к печати 18/X 1953 г. Форм. бум. 60×92¹/₈. Бум. л.—5,5. Печ. л.—11,0. Уч.-изд. л.—11,0. Тир 350 экз
Заказ 578.

Типография Управления полиграфической промышленности Мосгорсовнархоза

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Music

Prokof'ev, Sergei Sergeevich
[The Volga meets the Don]
Vstrecha Volgi s Donom

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op.130 [The Volga meets the
Don]